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EXCLUSIVE

CLAIRE BLOOM says she doesn't want revenge on ex-husband PHILIP ROTH. But in her new memoir, she gets it.

By Peter J. Smith

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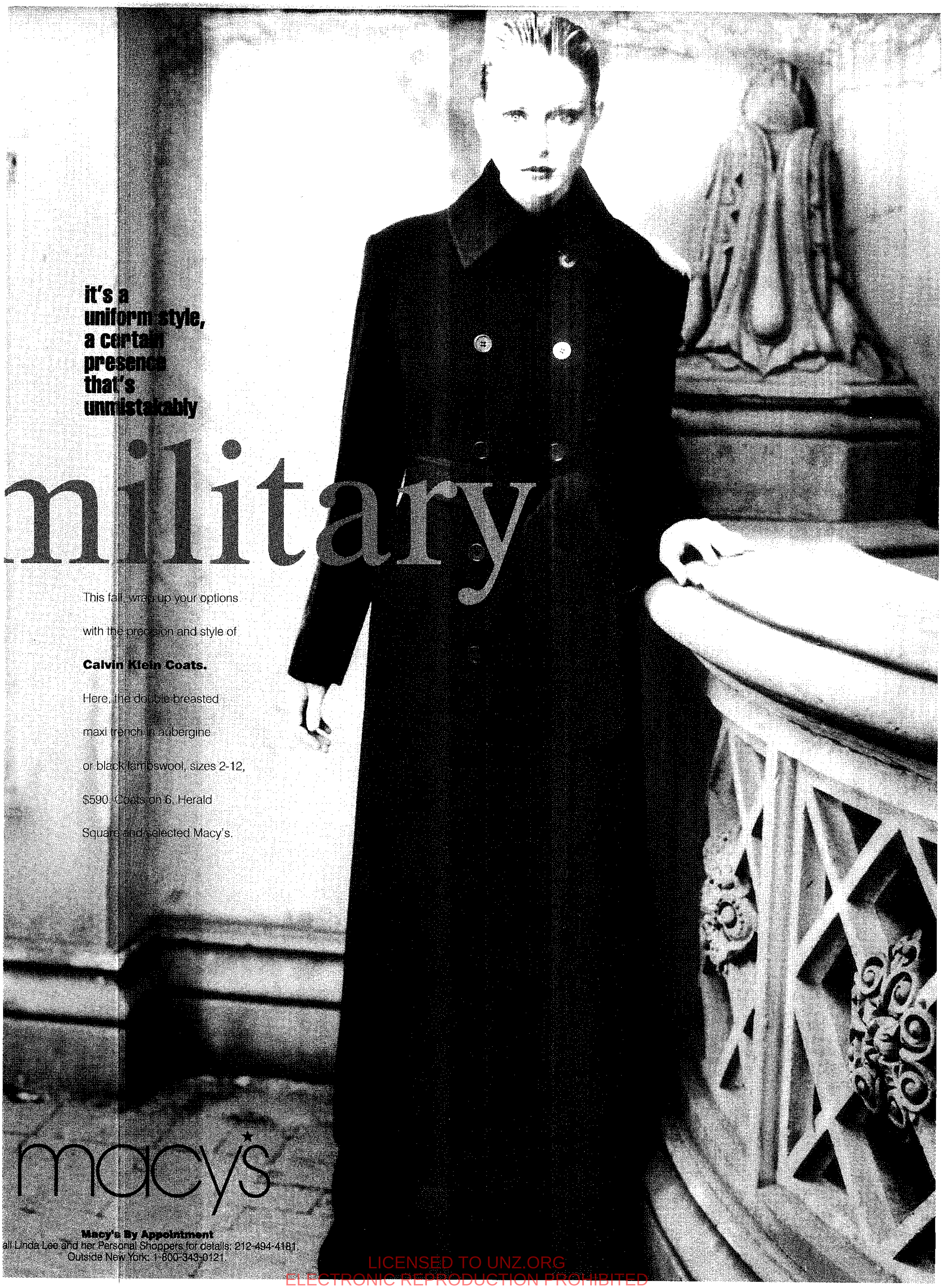

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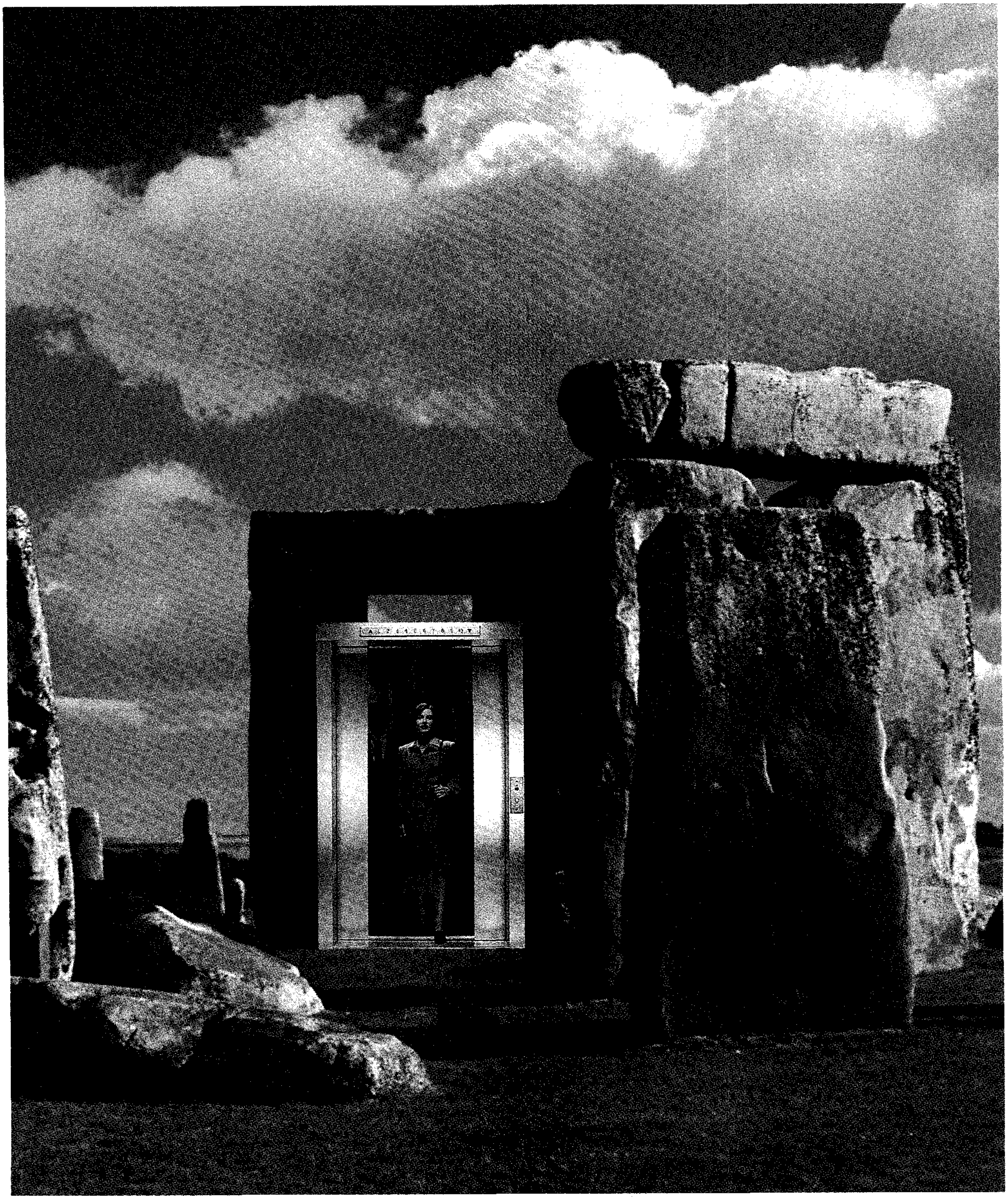

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By Peter J. Smith

Has there ever been a memoir like *Leaving a Doll's House*? During their marriage, Claire Bloom and Philip Roth were private, even reclusive—until Roth dumped Bloom; took the house and the apartment; and put "Philip," a philandering husband, and his irritating actress wife into a novel. Now she's getting even. "He will be hurt by some of the details I reveal," she says in an exclusive interview, "but not as hurt as I was when I found them out."

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By Jade Hobson Charnin

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By Corie Brown

For the past year, two men have been battling over the soul (and prodigious assets) of Sylvester Stallone. In one corner: former father-in-law Anthony Filiti, a cheese-company owner who controlled virtually every aspect of Stallone's financial life for five years. In the other: Planet Hollywood bigwig Robert Earl, who told Stallone, a "co-founder" of Earl's restaurant chain, that Filiti was losing him millions. The face-off provides a rare glimpse into the bizarro world of celebrity finance and—attention Wall Street—how Planet Hollywood leverages fame into stock-market gold.

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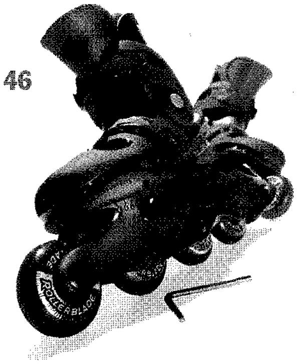

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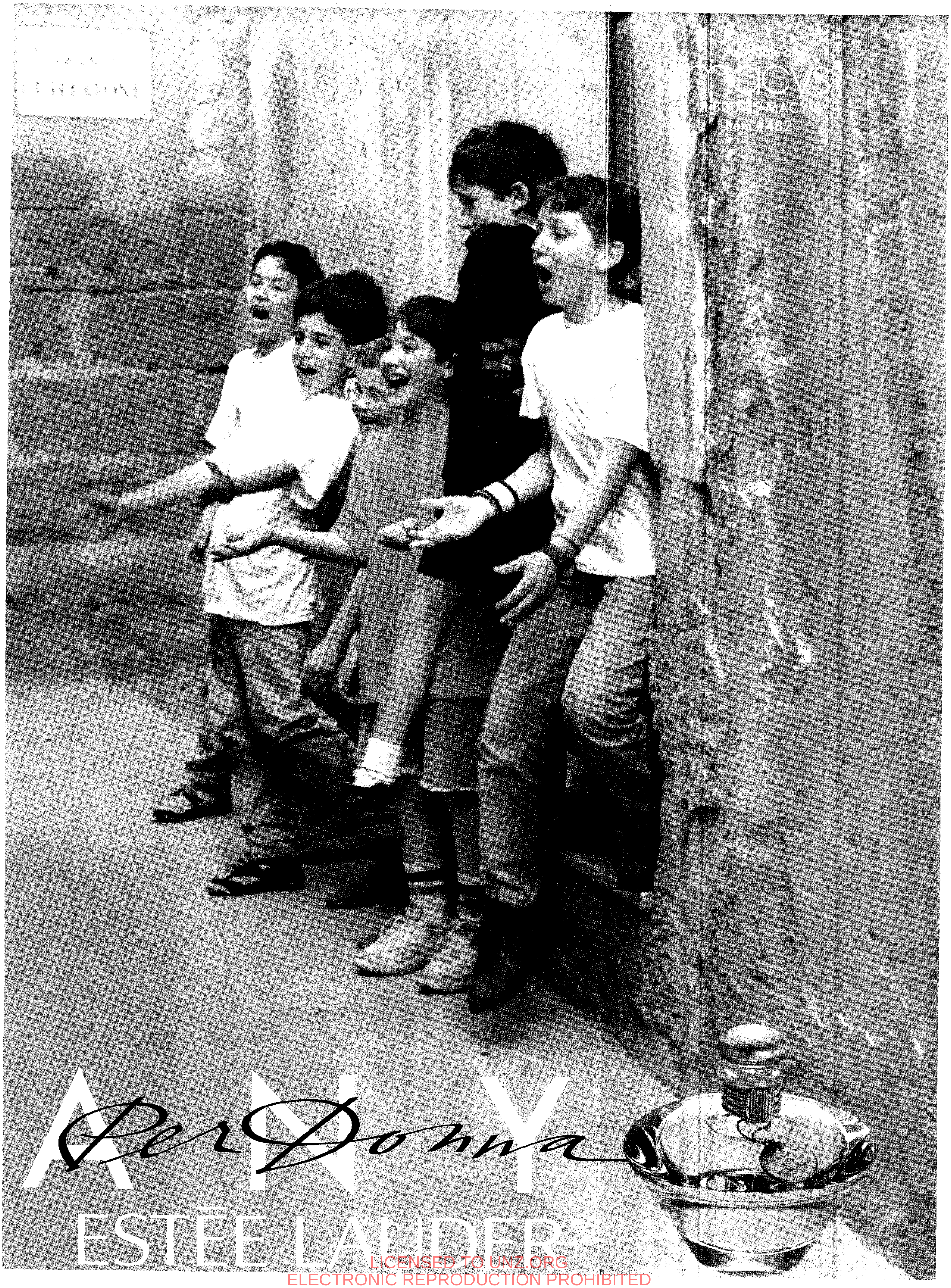
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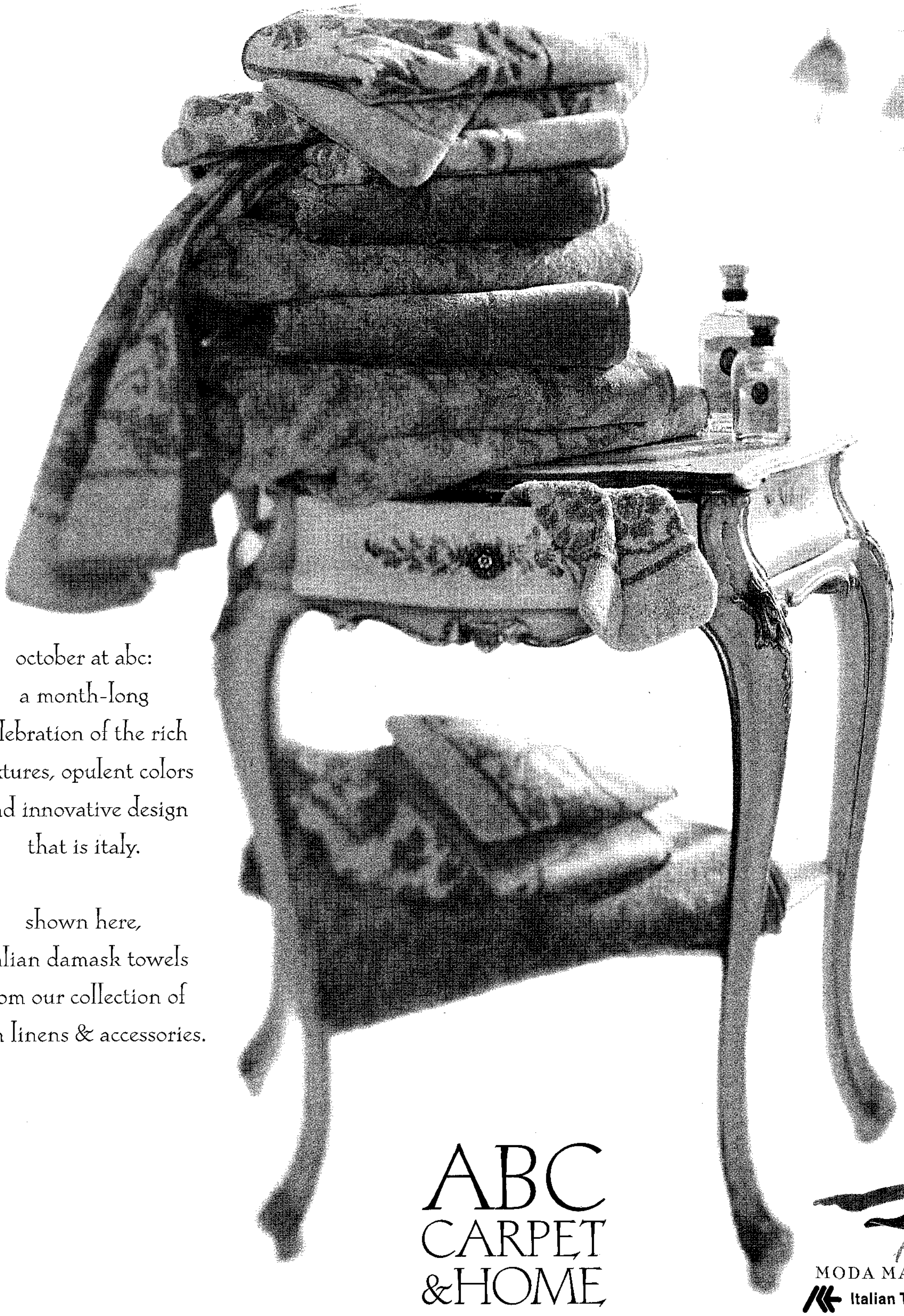

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LETTERS OCTOBER 21, 1996

The Straight and Narrow

Yet more discussion of our cover essay about the blanding of gay life; a positive outlook at HarperCollins; Spiro's last stand.

DANIEL MENDELSOHN DOESN'T SEEM to realize that gay assimilation began well before the nineties ["When Did Gays Get So Straight?," September 30]. It started the moment that queers severed their connections with other urban marginals. There was a time when gay bars were less likely to be stylish and decadent and more likely to be dank, risky, libidinal, and raided. They were dark holes near Greyhound terminals or waterfronts where fags and dykes shared territory with other night people, including male and female prostitutes, petty drug dealers, and full-time (rather than Wigstock-performance-style) drag queens. The golden age of eighties AIDS activism that Mendelsohn sees as the last vital period of gay sensibility was actually the final stage in the dissolution of this old coalition of night people. ACT UP was dominated by highly educated professionals who failed to establish a link between gays and other, mostly lower-class minorities at risk for AIDS.

Mendelsohn also neglects to acknowledge that the blanding of gays is part of a larger and very obnoxious phenomenon: the wholesale suburbanization of our cities. Finally, Mendelsohn should be reminded that there is a most obvious reason why the gay community lacks significant numbers of witty, bitchy, talented, and unconventional members. They died.

Bruce Benderson
MANHATTAN

AS A GAY NEW YORKER WHO HAS BEEN out since *New York* was distributed with the Sunday *Herald Tribune,* I have a somewhat different perspective on gay history from the one offered in your cover story. Gay bars are no longer unlicensed firetraps. The cute guy cruising me can no longer be an undercover cop looking for an easy collar. Gay magazines are more than blurry mimeographed sheets ordered from one P.O. box and sent to another. Family, employers, and co-workers no longer expect me to lie about my private life. Thousands of lesbian and gay New Yorkers march every year in the Gay Pride parade, and even more live quiet, constructive, and open lives.

All his freedom and dignity, Daniel Mendelsohn informs us, has come at a terrible cost: kitschy coffee bars, sentimental Broadway shows, confessional novels, even magazines without sex ads! Somehow, I can live with it.

Harry M. Matthews Jr.
BROOKLYN

Letters may be edited for space and clarity. They should be addressed to Letters to the Editor, New York *Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999. Please include a daytime phone number.*

ALTHOUGH ACT UP WAS DEFINITELY CUTting-edge, AIDS affected more than just stylishly hip gay men, forcing American society to acknowledge and even accept the existence of otherwise discreet gays who are their brothers, sons, co-workers, and neighbors. Gay culture was never confined to the narrow band of lower Manhattan or San Francisco's Castro. What's changed is that most of America, gay and straight, now knows it.

As more and more gay men refuse to keep their orientation secret, those who were always openly gay will naturally see their influence on the overall community diminish. Traditional gay nightlife is as vibrant as ever, so the real phenomenon is the increasingly diverse population that openly acknowledges being a part of the gay community. Oppression forced gay men to confront the greater society with creativity and outrageousness. Now there are ever more alternatives for expressing our alternative lifestyle.

Jared Hammond
MANHATTAN

I CANNOT RESIST OBSERVING THE IRONY IN the shift of gay male identification from tearooms to coffee shops. Or is it, instead, a return, since linguistically the word *tearoom* in association with gay men now comes full circle? Tearooms were originally elegant cafés where respectable women could rest while shopping, an alternative to saloons and pubs full of inebriated men. In the early part of the century, public washrooms were often called t-rooms as an abbreviation of *toilet rooms,* and the gay men who frequented them for quick sexual encounters began referring to them as tearooms in order to discuss these meetings surreptitiously. Today's coffeehouse culture is, in fact, an updated version of these earlier havens for "teatotalers" but still provides both social functions of tearooms for today's often clean-and-sober gay men.

Lawrence Schimel
MANHATTAN

Gerry-Mandering

FERTILE IMAGINATIONS AT *NEW YORK* WHO like conspiracy theories clearly have taken the battle between Rupert Murdoch and Gerald Levin to heart. The result was a publishing item that ran in the "Intelligencer"—"Throwing the Book at Gerry Levin?" [October 14]—even though we categorically denied it. I hate to dash cold water on the fantasies of your columnist, but I must: For the record, neither I nor Judith Regan nor anyone in authority at HarperCollins has ever even entertained the idea of a "negative book" about Gerald Levin of Time Warner, let alone spent time talking to any writers about it.

As book publishers, we are certainly in the fiction business. Seeing this item made us think the "Intelligencer" occasionally is, too.

Anthea Disney
President and CEO
HarperCollins Publishers
MANHATTAN

Moral Majority

A BRONX CHEER FOR YOUR PHYSIOGNOMIC cheap shot at Spiro Agnew in "The Front Page" ["Gotham," September 30]. Say what you will against the late veep, but to those of us who don't expect much morality from politicos, he's just one who got caught. Factitious and glib, yes. Worse than the rest, possibly. Remember the oil embargo and the ensuing decades of deficits and inflation? Posterity may yet judge the era's true blunder to be the media's relentless drive to undermine an able-as-any administration, diverting its focus from the job to be done.

Morris Propp II
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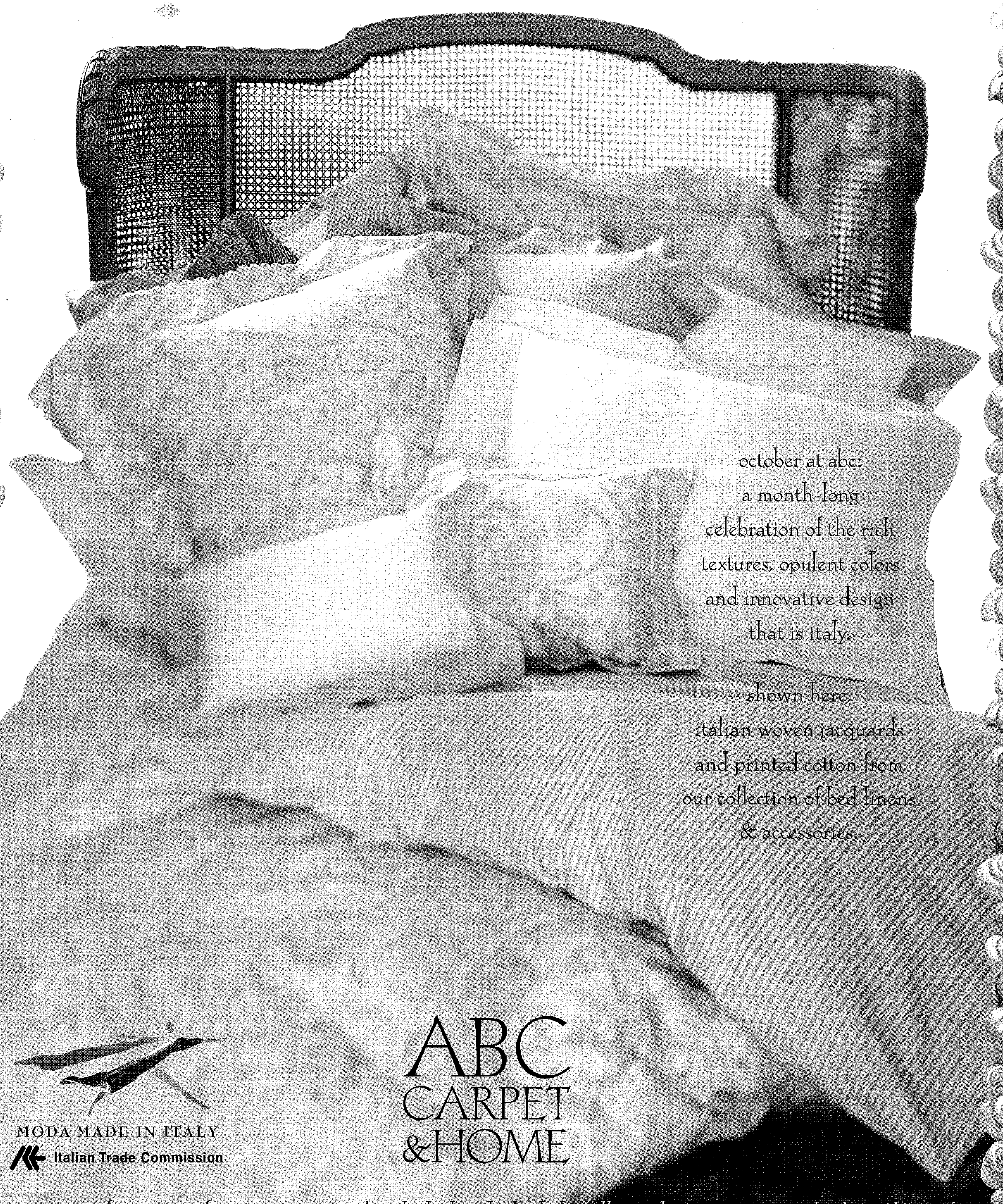
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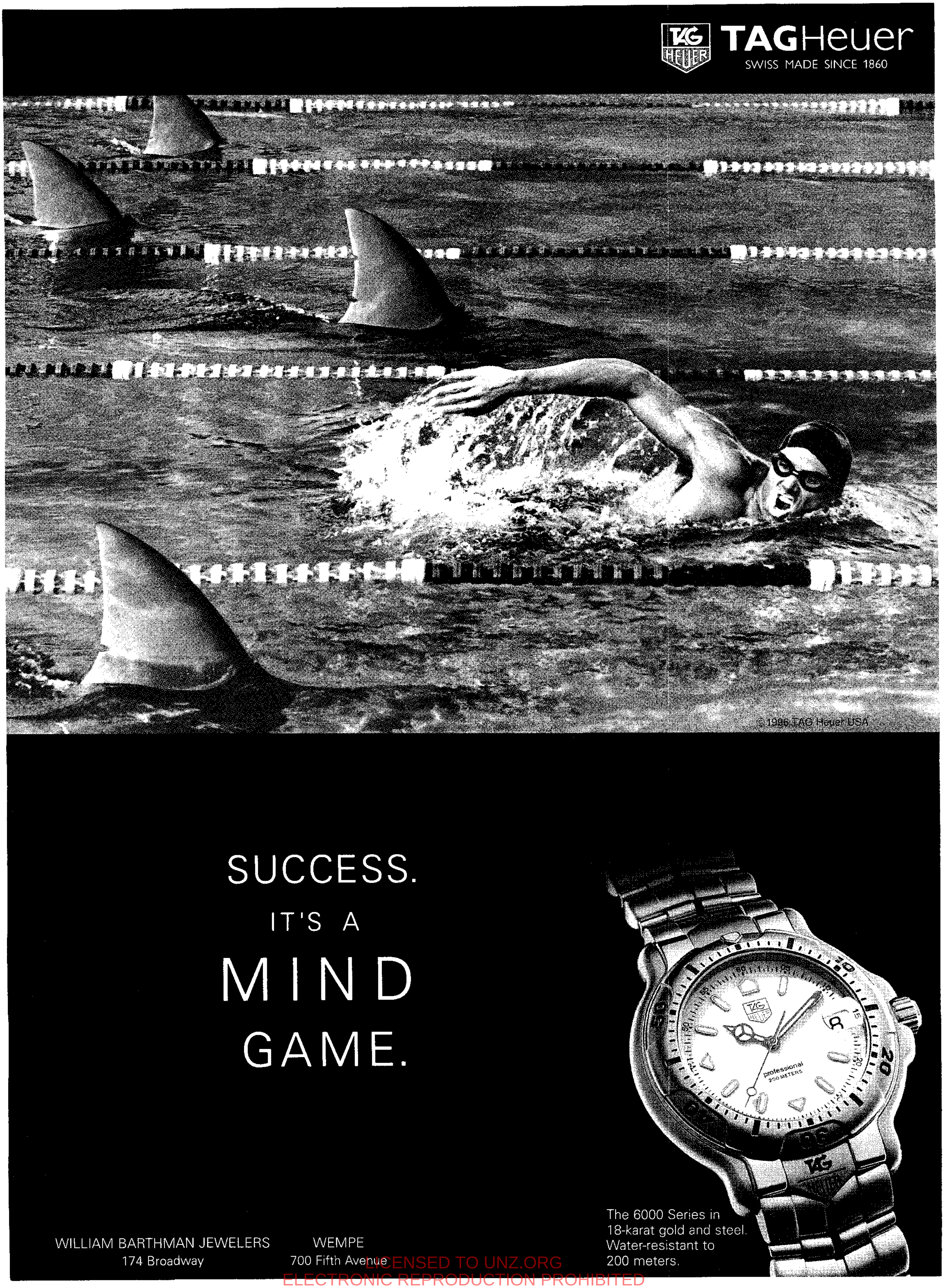

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INTELLIGENCER

THE JUDGE'S TURN TO GIVE EVIDENCE

Gammerman: Switch-hitter

When New York State Supreme Court judge **Ira Gammerman** goes to court this Tuesday morning, he'll be heading for the witness stand instead of the bench. The judge is due to testify in Brooklyn Housing Court in the latest round of a long, acrimonious battle to collect back rent from a group of his former tenants. Gammerman acted as “a classic slumlord, there's no doubt about it. He made us all sick,” charges one of the tenants, arts administrator **Buff Kavelman,** who says she suffered the physical and financial effects of lead poisoning after living in Gammerman's Greenwich Village building. “We withheld rent, because the place was a slum.” Gammerman and his wife, Manhattan Civil Court judge **Margaret Taylor,** are both known as staunch pro-tenant jurists, an irony that is not lost on Kavelman. “We thought we were dealing with reasonable people three years ago when this all started, but now we know differently,” she says. Retorts Gammerman: “*I* thought *I* was dealing with reasonable people, only to discover that they're extortionists. They wanted $75,000 to move out *after* their lease expired.” Whatever happens, the judge shouldn't expect an easy day in court. “He's trying to paint himself as the wronged one in all this,” gripes Kavelman. “But he doesn't know who he's up against. We won't be browbeaten.”

VH1'S FASHION FAUX PAS

Isaac Mizrahi: Unzipping VH1

Are the VH1 Fashion and Music Awards destined to be this year's fashion victim? **Ken Erlich,** who produced last year's disastrous ceremonies, was the first to drop out, citing an all-purpose “conflicting commitment.” Then **Roseanne** declined a long-standing invitation to host the show, and **Jean-Paul Gaultier** turned down a request to design the award itself, saying he was too busy. Now **Isaac Mizrahi,** who was to co-host the show with **Heather Locklear,** has suddenly skipped out as well, blaming stress and scheduling pressures. VH1 bookers have been calling Hollywood talent agents trying to get **Gwyneth Paltrow, Elizabeth Shue,** or some other fashion-conscious celebrity to appear on the relentlessly hyped October 24 show, according to a source, but have met with scant success. “The show was a bomb last year, and people were shy of becoming involved with it again,” says one fashion type. “They alienated the fashion community by doing things like cutting away from **Karl Lagerfeld** in mid-sentence to get a picture of some Baldwin. As a result, they weren't getting big people this year, and I think Isaac was afraid he'd be out on that stage on his own.” Neither VH1 nor Mizrahi returned calls.

IVANA RIDE FOR FREE

Ivana Trump is taking her “Don't get mad, get everything” slogan a little too far. Riding high on her appearance in *The First Wives Club,* the former Mrs. Donald went to see *Full Gallop,* the one-woman show about Diana Vreeland, and upon exiting the theater leaped right into a waiting limo. Problem was that the car was meant for **Mary Louise Wilson,** the show's star, and for some reason the clueless driver didn't realize his mix-up until it was too late. While Ivana rode home in high style, an angry Wilson was left to fight for a cab amid the hectic post-theater throngs. Says a spokesman for the apologetic Mrs. Trump: “Ivana was someone's guest. She had no idea that this was not the car that had been ordered by that friend.”

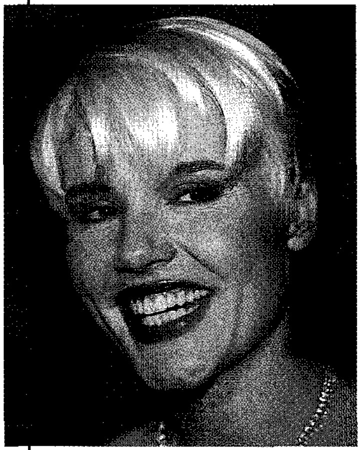
PATTY HAUNTS HEARST CASTLE

If the folks at San Simeon's Hearst Castle have their way, **Patricia Hearst** won't be able to *shoot* her way into her family's former redoubt. Staff members at the museum's gift shop are apparently so displeased with the mercurial heiress's latest novel, *Murder at San Simeon,* they have flatly refused to sell it. Were they concerned about preserving the image of the Castle? “It's a purely fictitious book, and we don't sell fiction,” sniffs a San Simeon spokesman. For her part, Patty is a bit peeved. “They sell beaded belts and shot glasses—the most fabulously tacky merchandise in the world,” she retorts. “You'd think they could handle a novel by a family member!”

LOOKING FOR A CAB? *SCREW* IT

Maybe pornography isn't as lucrative as we've all been led to believe. Why else would **Al Goldstein,** publisher of *Screw* and producer of *Midnight Blue,* still have an active hack's license? Goldstein says he first got a license to drive a cab more than 30 years ago, when he was an English major at Pace, and that he's renewed it every year since

Photographs: clockwise from top left, Faye Ellman; Kelly Jordan/Sygma; Bill Davila/Retna.



Geena Davis: Out to lunch

Don Forst: The fur flies

WAS CARPENTER'S REVIEW SCOTT-FREE?

Teresa Carpenter, the Pulitzer Prize–winning journalist, wasn't too fond of **Scott Turow's** new novel, *The Laws of Our Father.* Reviewing it in last Sunday's *New York Times Book Review,* Carpenter wrote, "The only time this strange, schizophrenic book springs to life is when it slips into the voices of gang members." But friends of Turow's are eager to know why Carpenter was given the book to review in the first place. Carpenter, who wrote the story on which the movie *Star 80* was based, is helping **Marcia Clark** write the $4.2 million book that Viking is planning to publish early next year. And Turow has been positively vicious on the topic of the L.A. district attorney's office. In an op-ed piece published in the *Times* soon after O.J.'s acquittal last year, Turow called the prosecution "a low-road enterprise" and "scandalous." Carpenter, airily dismissing the conspiracy-minded naysayers, says through a spokeswoman that she never read Turow's op-ed piece. "Everything in the review suggests someone who's favorably disposed [to Scott Turow], not unfavorably," insists *Book Review* editor **Chip McGrath,** "and I see in the review itself no evidence of someone playing payback. . . . If Teresa Carpenter had had bad feelings about Turow, she wouldn't have taken the assignment."

then, just in case. "I go out a few times a year just for the hell of it," he says, and occasionally someone asks if he's *the* Al Goldstein. "They say, 'You're not *that* guy!' and I'll say, 'No, no, everyone always mixes us up. What would Al Goldstein the pornographer be doing driving a cab?' " Still, says Goldstein, "I love being a New York City cabdriver. I think that's my proudest accomplishment, other than my son."

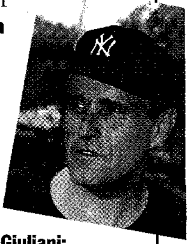
RICHMAN, POOR MAN; ARIANNA ACTS

EAT THIS: *GQ* restaurant critic **Alan Richman** has given up his proximity to the city's finest restaurants, packed up his wife and dog, and moved to a 718 area code. He is fulfilling his latest assignment—a book for Knopf chief **Sonny Mehta** on the subject of Queens, for now jokingly titled *Bright Lights, Big Borough.* "Sonny said, 'Go forth to Queens.' It was like a biblical command. There's so much to be said about Queens, basically because nothing has been said about Queens," says Richman. "Anyway, Manhattan is *over.*"

DUNN THAT: The search is on for someone to replace **Martin Dunn** as editor-in-chief of the *Daily News.* While **Debby Krenek** and **Arthur Browne**—now second and third on the *News* masthead—are the favorites for the post, newspaper insiders say that print perennial **Pete Hamill** is under consideration, that New York *Times* Metro editor **Mike Oreskes** (a former *Daily News* editor) has just turned down the job, and that former *Sunday Express* editor **Susan Douglas** is flying in from England for a meeting with Mort.

BROADWAY GIANT: Lunchtime diners at Michaels were buzzing when **Geena Davis** made a grand entrance last week to meet with Broadway producers **Fran** and **Barry Weissler** and several agent people. Sources say Davis is talking to the couple about appearing in an upcoming Broadway musical. Weissler would say merely, "We'd love to work with Geena, but first we'd have to find a leading man over six feet." Davis declined to comment.

CURVEBALL: Hey, who wouldn't prefer an exciting Yankees playoff game to a stuffy lecture at the Harvard Club? Certainly not **Rudy Giuliani,** who made a surprise appearance at Yankee Stadium for game one against the Orioles last Wednesday. Problem was, he'd been scheduled to deliver a speech at the Harvard Club that evening, an engagement he canceled just two days before. More than 400 Harvard Club members had to be called and told that the mayor would be a no-show.



Giuliani: Club 'em

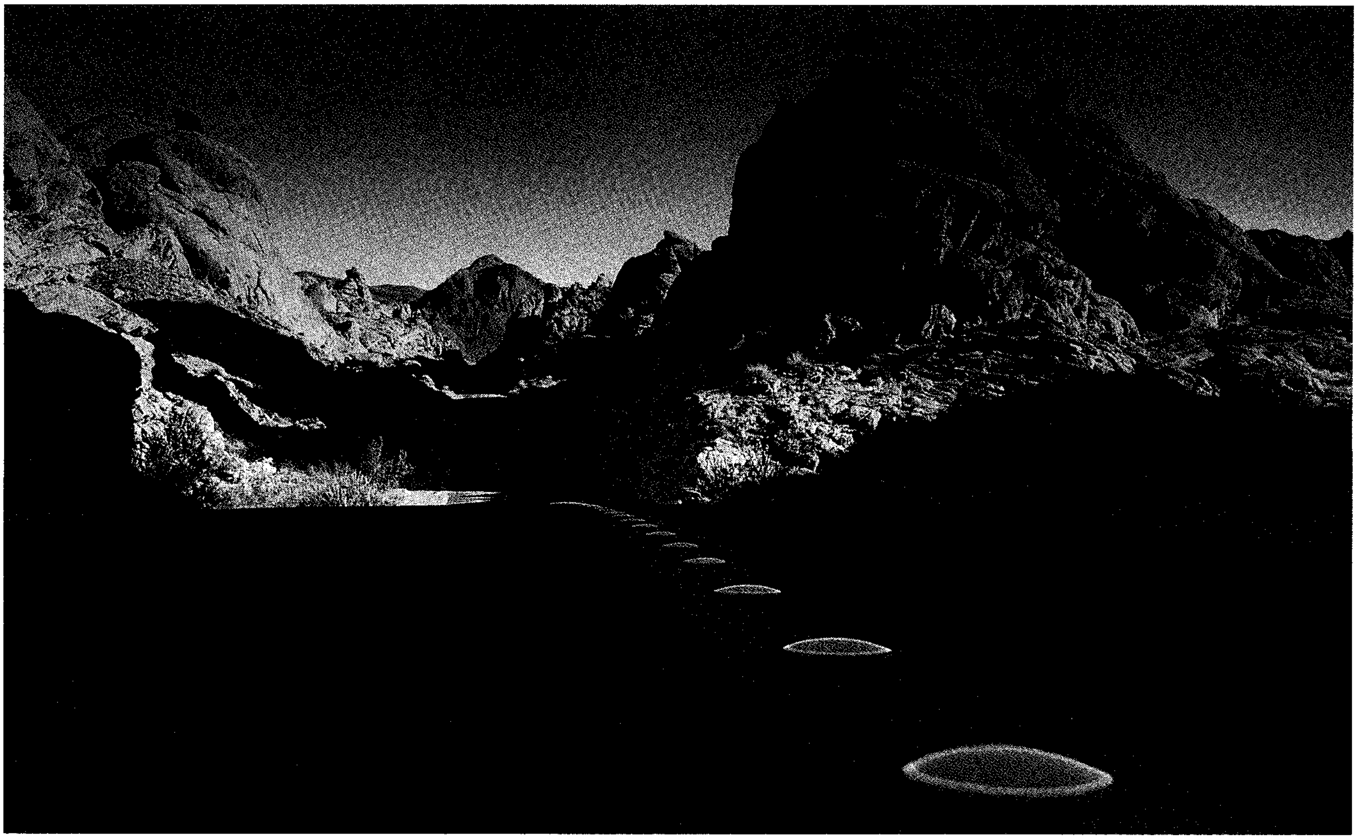
BROWN-NOSING: Remember all that flak **Tina Brown** took on behalf of **Roseanne,** her famous helper on *The New Yorker's* women's issue? It's paying off. For *Roseanne's* Halloween show, the domestic goddess hits a swank Manhattan party, where she runs into **Marlo Thomas,** playing a Manhattan editrix named Tina Beige, and **Arianna Huffington,** making her acting debut as Estee Longet.

Additional reporting by Matt Pincus and Ariel Levy.

FORST'S *VOICE:* TOUGH ON ANIMALS?

Some people say it's a jungle in the *Village Voice* newsroom, but that shouldn't faze the new editor of the free lefty weekly. It seems that **Don Forst** has quite a collection of animals at home. Dead ones, that is. But while Forst confirms reports that he keeps a taxidermic cat and other stuffed specimens in his home, he insists rumors that he also owns a stuffed pig are false. "These are old animals that have been taxidermied for 75 years," says the 64-year-old Forst, who explains that his wife, the noted photographer **Starr Ockenga,** uses the preserved critters in some of her work. **Leonard Stern,** Forst's new boss at the pro-animal-rights *Voice,* also owns the Hartz Mountain pet-supply empire. He denies that Forst's permanent pets pose any problem. "It's not politically incorrect," explains Stern. "He knows it wouldn't be fair to keep many live animals in a small apartment, so he takes the next best thing to warm his heart by keeping the stuffed ones. It shows that his emotions are very positive toward animals, and therefore he's a good member of the Hartz team."

Photographs: clockwise from top left, Gregory Pace/Sygma; Richard B. Levine; Andrew Lichtenstein.



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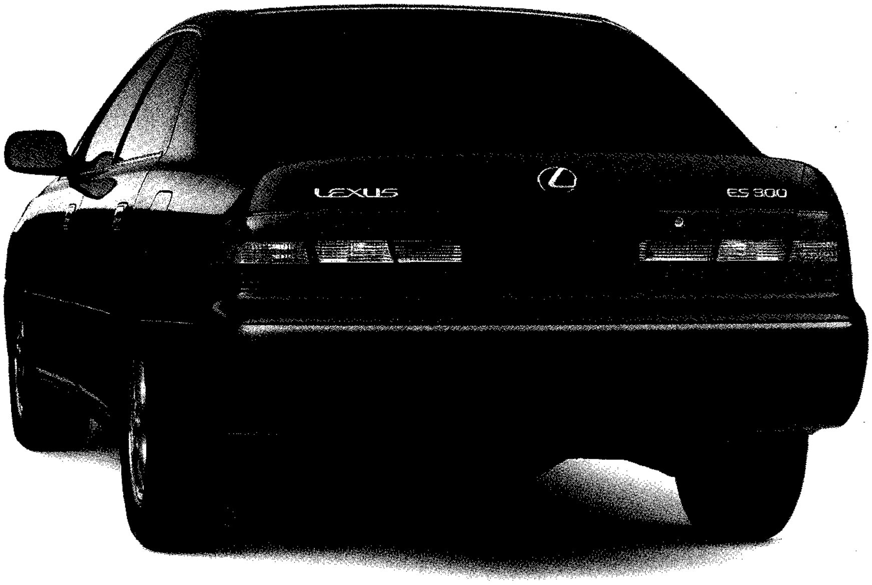

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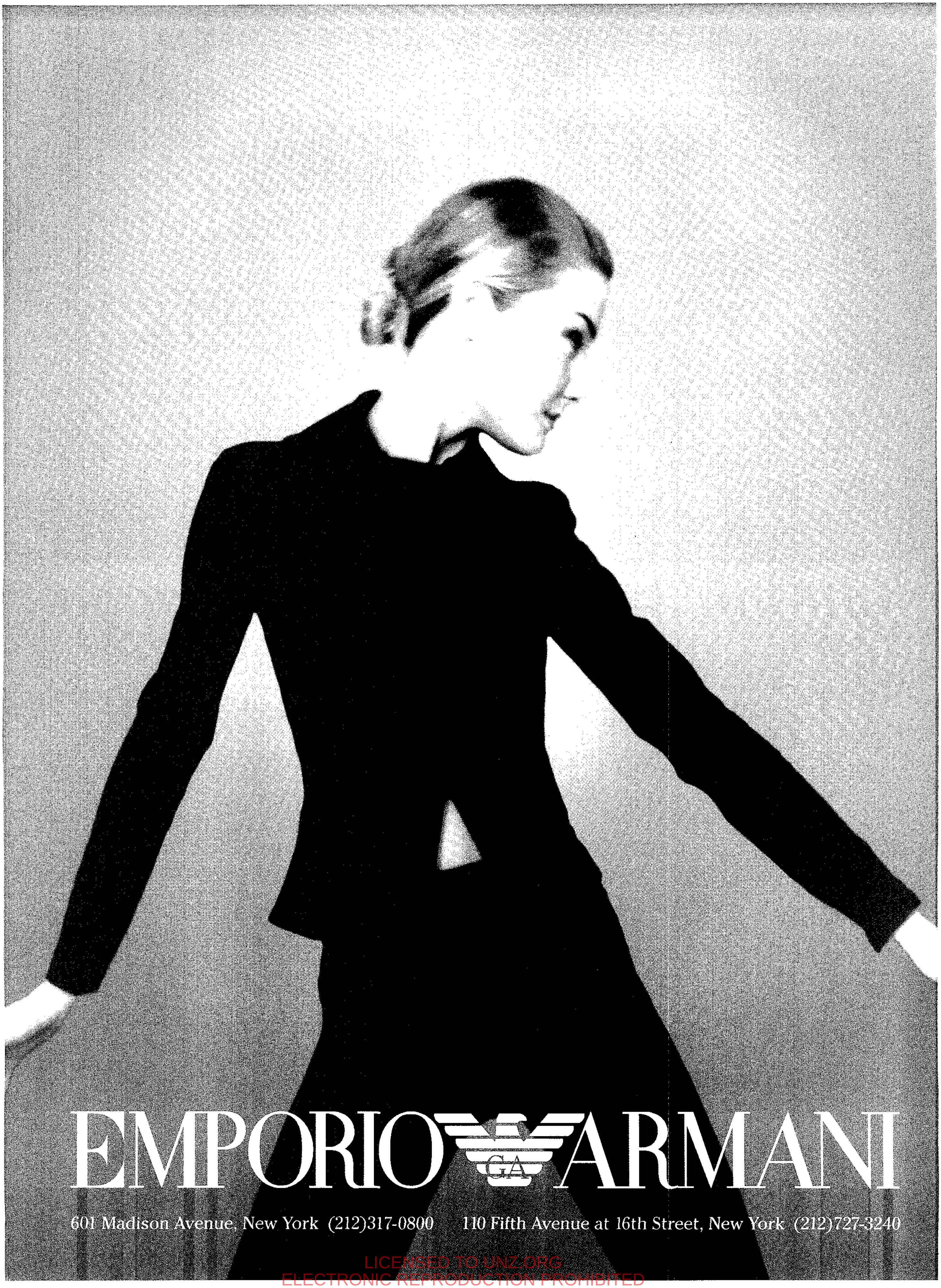

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GOTHAM

Full of bold promises and dust in the eye—*E. B. White*

THE FRONT PAGE

The Civil Thing

Have politicians become too nice?

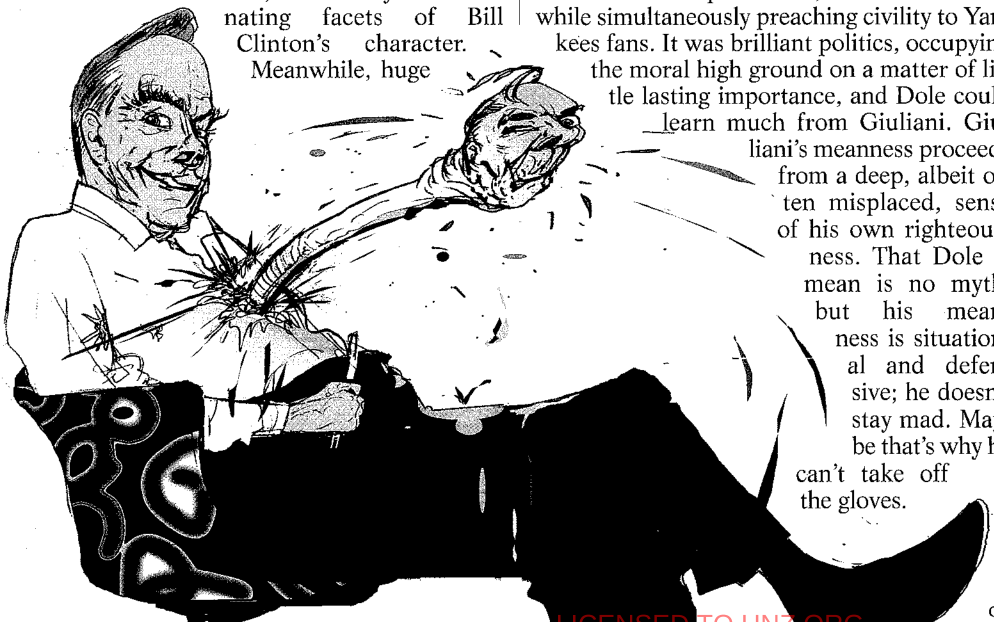
'YOU WALK AROUND WITH THE KID gloves on," an Illinois woman told Bob Dole last week. "And you've got Clinton to deal with. Slick Willie. When are you going to put the boxing gloves on?" To which Dole replied, "It's a very fine line, because there's a myth out there that Bob Dole is mean." Thus far, Dole hasn't crossed it, but it has taken all of his concentration, and it hasn't been a particularly graceful performance. At last week's debate, he seemed almost to be ducking his own questions and blinked nervously throughout, as if the real Bob Dole trapped inside were semaphoring an SOS.

No one has suffered more than Dole from the tone of civility sweeping over the political world this season, on orders from the American public. Jack loves Al, and Al loves Jack, and Bob loves Bill, and Bill loves Bob. In Massachusetts, William Weld and John Kerry are just about holding hands.

And so, much of Dole's campaign this year has consisted of telling people what he won't tell them: his views on Paula Jones, on Whitewater, on the myriad fascinating facets of Bill Clinton's character. Meanwhile, huge tracts of the Republican platform have fallen into a parallel universe, visible only dimly in the vice-presidential debate. Rather than play to his strengths, Dole has had to make the best of his weaknesses, one of which, unfortunately, is any peroration of more than three sentences or so. When traces of the inner Dole appear (last week, he called Clinton "Bozo"), it's front-page news, and his advisers quickly issue a retraction.

Dole used to work alone, in close, with lightning reactions and deadpan thrusts. There was no trickery in his approach. He got mad, and got even. But this year, the bloodletting is done by a platoon of picadors while Dole stands there, a grandfatherly matador waving the red cape, waiting for a charge that never comes. Clinton, festooned with brightly colored lances, grins through his wounds, then lumbers back toward the holding pen while the public eats its lunch and talks about . . . the lack of civility in American life, specifically as it relates to spitting on umpires.

Mayor Giuliani, a man who's also been called mean, deftly appropriated the spitting issue, in typically hectoring style. He sternly censured the expectorator, Roberto Alomar, while simultaneously preaching civility to Yankees fans. It was brilliant politics, occupying the moral high ground on a matter of little lasting importance, and Dole could learn much from Giuliani. Giuliani's meanness proceeds from a deep, albeit often misplaced, sense of his own righteousness. That Dole is mean is no myth, but his meanness is situational and defensive; he doesn't stay mad. Maybe that's why he can't take off the gloves.



FOUL FANS STRIKE OUT, the *Daily News* declared in an article on how easy it was for politicians and corporations to get Yankees tickets but how impossible it was for everyone else. Still, that didn't keep managing editor Arthur Browne from accepting a box-seat ticket, gratis. "I was invited by Mr. Steinbrenner, and I thought it would be an interesting thing to do for the spectacle of it . . . I think I would make a little bit of a distinction. I didn't actually displace a fan," Browne told *New York*. "This is not something that's for sale. This is an invitation to watch a game."

POLLING SITE In the last few seconds of the presidential debate—in front of 70 million viewers, the kind of audience that money just can't buy—Bob Dole invited America to visit his Website. How many took him up on it? A comparative analysis of the number of "hits" at various sites in the two days following the debates:

ESPN:	**33.2 million**
Playboy:	**10 million**
MTV:	**4 million**
Dole-Kemp '96:	**3 million**
Discovery Channel:	**2 million**
NASCAR:	**1.7 million**
Mr. Showbiz:	**1.5 million**

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Law

COMMUNITY RELATIONS

"STAND BY, ALL UNITS!" A PRESSING FEMALE voice from Bronx North Dispatch crackled over the NYPD airwaves last Monday. "Ten-five," she went on, signaling that she would soon repeat an urgent message about public safety. "There was a male caller," she announced shortly before 7 P.M. "States a group of Hispanics [are] heading to the 46th Precinct with bombs to protest the court decision on Anthony Baez. Report states unknown time; states ammunition coming from [a] candy store."

"It was an anonymous male caller," the dispatcher added.

Just six hours after State Supreme Court justice Gerald Sheindlin acquitted white police officer Francis Livoti of killing Anthony Baez, the Bronx neighborhood of Fordham Road was ready to explode. Or so the police thought as they prepared for the evening. Granted, they had reasons to worry. Since the beginning of the case, the Black Panther Collective, a group that advocates armed struggle against the police, had joined forces with the Almighty Latin Kings and Queens Nation, the Netas, and the Zulu Nation street gangs to protect and advise the Baez family. That made police, who have a long history of bad blood with Bronx residents, a little testy. Some of the officers on their way to the scene were overheard on police radios making offhand comments like "Baez, Schmaez!" and "Justice!"—as a cheer, not a demand—to the point where one dispatcher had to issue the warning "Not over the air, guys!"

Insistent squawks from police sirens and a chaotic rustle of voices on walkie-talkies—warning of the bomb-toting Latinos—shattered the gloomy calm that had settled over the neighborhood in the wake of the verdict. At the 46th Precinct, on Ryer Avenue and East 181st Street, where Livoti worked, a phalanx of cops with impassive faces and riot gear faced off against about 200 protesters who were chanting anti-police slogans. At a nearby bodega, Latinos gathered to vent their anger. "The Spanish community is getting tired," said Willie Rodriguez, a 50-year-old jeweler. In L.A., the riots following the Rodney King verdict were "the only way [police] understood," he added.

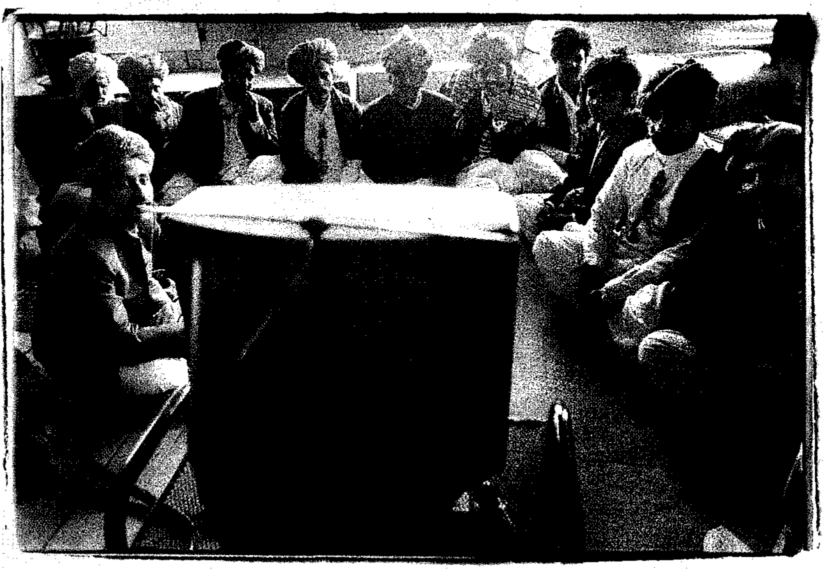
"Somebody got to [Sheindlin] over the weekend," said Mrs. Baez, the tears spilling from the corners of her eyes as she stood in front of her house. Her son, who suffered from asthma, had died on the night of December 22, 1994, after getting into a fight with Livoti. Three days before handing down his ruling, Justice Sheindlin had strongly suggested that Livoti was guilty. "Somebody called somebody," she insisted. "We heard some rumors that they wasn't gonna let him go to jail." People were also hearing that someone slashed the tires on the judge's car on the weekend of his deliberations, which turned out to be true.

In the event, no bombs were detonated at the 46th Precinct that night, but by no means did tensions ease. Sheppard McDaniels, a leader of the Black Panther Collective, said a coalition of Black Nationalist groups and street gangs will set up "cop watch" street patrols in certain neighborhoods. The day after the verdict, the NYPD provided Livoti with around-the-clock protection because of death threats. And by the next night, his fellow officers were back on the air, mocking a group of about 25 to 30 people who had gathered outside of the State Supreme Court in the Bronx in a pelting rain. "What are they doing, candlelight vigil?" joked one cop.

"They're mugging for the cameras," answered another. PETER NOEL

The Bronx's State Supreme Court last Monday.

SHOT



Zingaro-equestrian-troupe musicians watching themselves on video, Sunday, October 6, 5:20 P.M., *photographed by Michael Ackerman.*

Theater

COUP DE THÉÂTRE

BY THE TIME THE CURTAIN FINALLY FELL AT Circle Repertory Theater Company, no one there was exactly surprised. The esteemed organization had recently suffered a bad string of setbacks—even last year's big hit, *Riff Raff*, the first in a while, fell short of a profit when one of its stars, the rapper Heavy D, got sick—and as everyone knew, it was hundreds of thousands of dollars in debt. When the staff went home at the end of the day on Thursday, October 3, they knew the board meeting scheduled for later that evening might be the end of the line.

But no one was quite prepared for how it happened. First, only four members of the board even showed up for the meeting. And they quickly announced their resignations. By the next morning, the rest of the board had followed suit. "Effectively, Circle Rep was just abandoned," said Andrew Chipok, the group's managing director.

When the staff came in to work that Friday, he broke the bad news: They were out of a job—immediately. "Andrew said, 'It's all over,' " said someone who shares Circle Rep's small offices on lower Broadway. " 'Con Ed is cutting off our power, and once the creditors hear about it, God knows. All this stuff belongs to them.' "

Photograph by AP/Wide World Photos.

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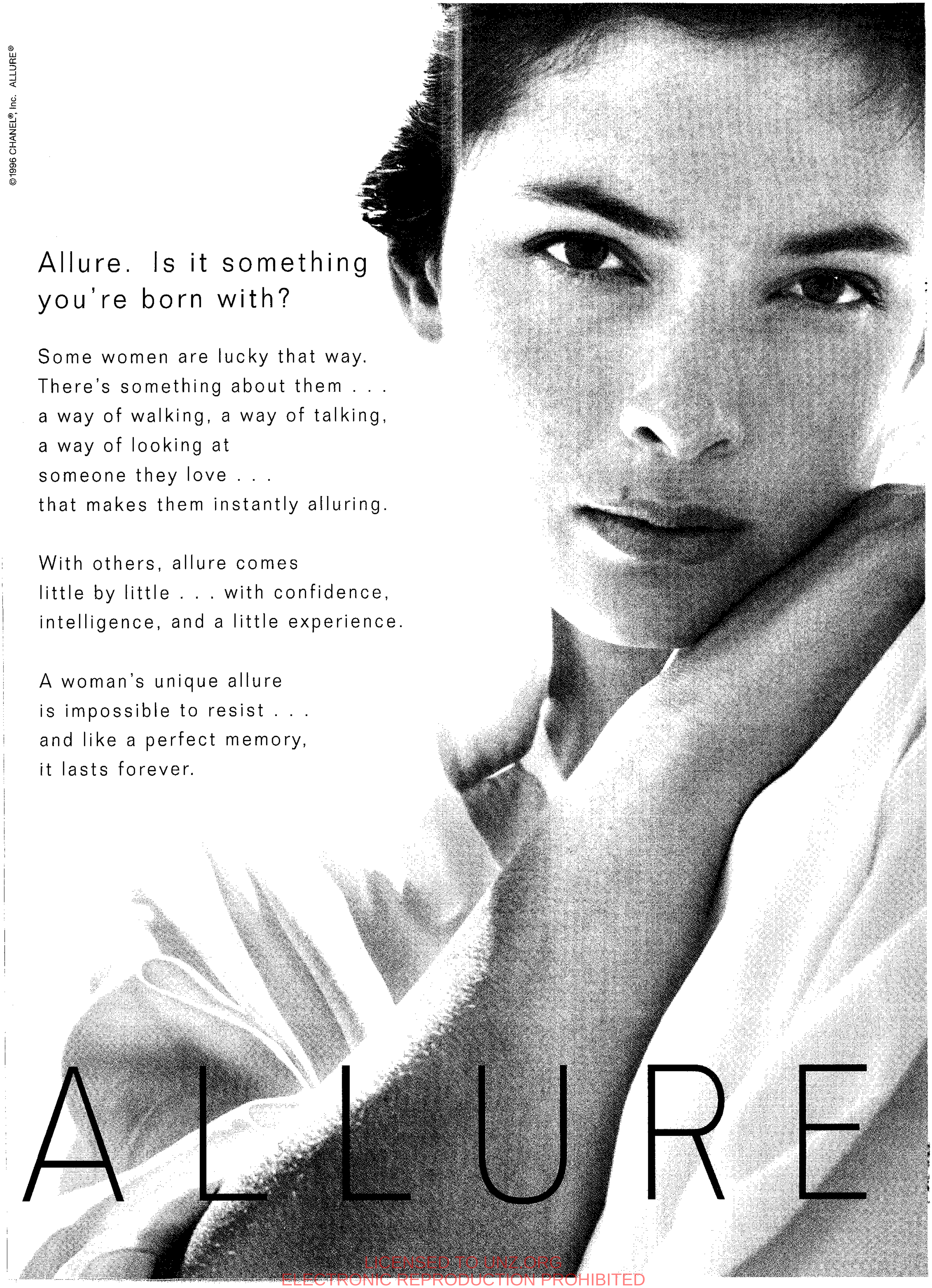

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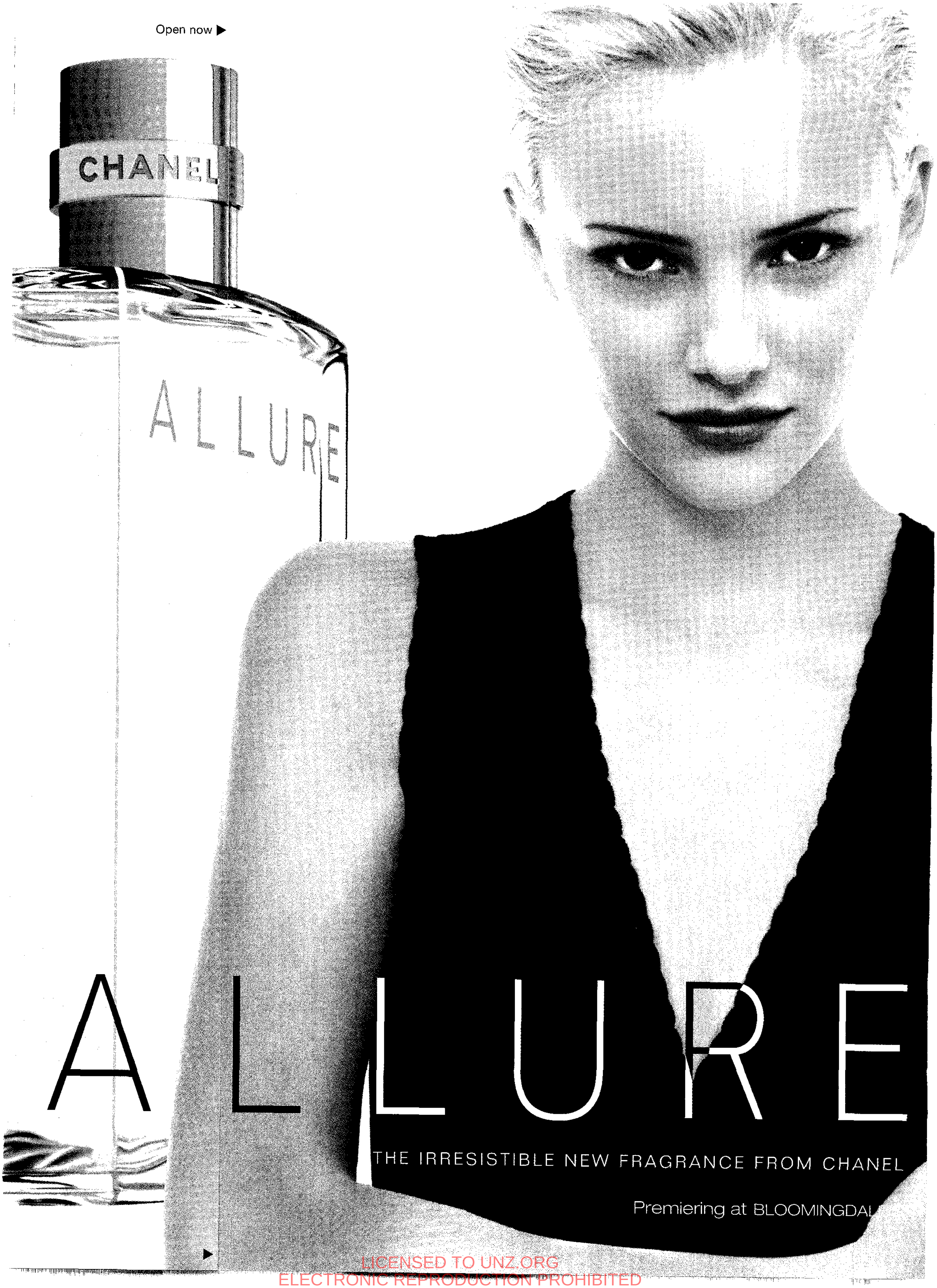
intelligence, and a little experience.

A woman's unique allure
is impossible to resist . . .
and like a perfect memory,
it lasts forever.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"All this stuff" lying around the back rooms at Circle Rep wasn't just old clutter; it was theatrical memorabilia of considerable archival value. But the directors had made no provisions for preserving any of it, or getting it to an institution that could catalogue and protect it.

"I was surprised, very, at the way they handled it—that it was so quick," said Elizabeth Boykewich, the group's casting director. "There's close to 30 years of one of the greatest American repertory companies back there."

But that wasn't necessarily the first thing on the minds of her colleagues, many of whom hadn't been paid in quite some time—"A thousand dollars, three thousand dollars, I guess it mattered how long you'd been working there," she laughed. Over the course of the day, a few office appliances started to disappear—the VCR, the fax machine. Nobody really minded. Eventually, Boykewich put up a little sign by her desk requesting that no one take anything else, and left.

"Friday night, I couldn't sleep," she said. "I was thinking about all that stuff being lost. I went in Saturday by myself. There were all these old programs on the wall, stuff behind glass, and all that had been taken, just torn off the wall. And all these great old posters—all taken." Not everything was ruined, however, and she packed up what remained, including scripts, programs, all sorts of awards, into fifteen boxes. Boykewich and her father put them in a van and drove them to her house. By the next day, said an officemate, "the place had been almost completely demolished."

Calls have been made to the performing-arts library at Lincoln Center, where, Boykewich hopes, the boxes and their precious content will find a permanent home.

"God, if it had been lost . . . it would have been like Act Four of *The Cherry Orchard*," said Austin Pendleton, the artistic director, who was in California at the time. "When they're all leaving the place and people keep saying, 'Did you take Firs to the hospital?'—everyone thinks someone else took him—and then you hear them driving away. And then Firs comes out. He's all alone there, and he dies. It's so sad." Pendleton suddenly laughed. "We were all like those people, thinking someone else had done it."

ARIEL KAMINER

Culture

SCOTTISH LESSONS

HIGH UP ON THE THIRTY-SIXTH FLOOR OF THE Normandie Court residential complex on the Upper East Side, in the health-club rec room near the fireplace, a woman named Lee, the unofficial head of Normandie Court's book club, is setting up for the October meeting. Tall and thin and dressed in Gucci, Lee bends at the waist and opens a Robert Clergerie bag, her silver Celtic cross dangling low. From the bag's depths, she retrieves a tin of Scottish shortbread cookies and a bottle of white wine, placing them on the coffee table. Seven members are seated in a circle, but the unofficial special guest is a 26-year-old accountant from Leeds, England, named Ian. He holds the group's only British version of the paperback *Trainspotting*, the subject of this evening's discussion.

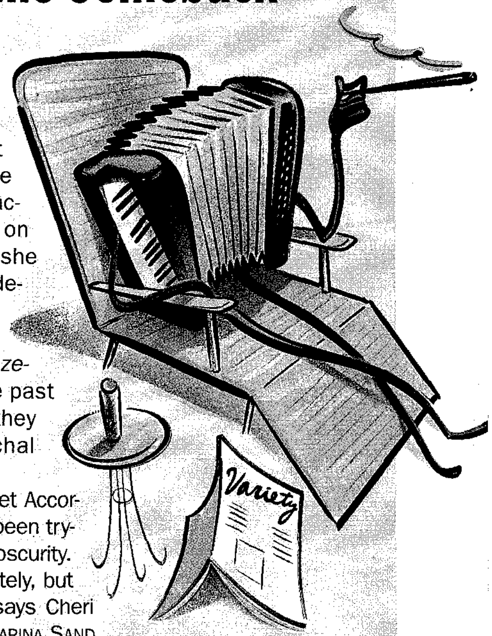
"Let's talk about language," says Faina, a 48-year-old founding member, looking at Ian. The group leans in.

"It's like reading my own dialogue with my friends," he answers, speaking slowly for his listener's benefit. "It's the natural way Scottish and Northern English speak."

Cutting quickly to the heart of the matter, someone obliquely mentions a certain female-oriented profanity, used by every character throughout the novel. Jacob, a 24-year-old who came tonight because he spent three months studying in Edinburgh but hasn't read the book, turns to a suited, bespectacled 26-year-old named Mark, who arrived from the University of Michigan five months ago, and asks,

PULSE

Next: The Great Mime Comeback



Last year, Jay Leno tried to make Linda Evangelista look uncool by having her play the accordion on the *Tonight Show*. He may have been behind the curve. Lately, the little-loved instrument has been popping up in surprising places (see calendar below). Lili Taylor is a professed accordion player. Sheryl Crow now straps one on in concert. "She took it up easily because she played the piano," says Crow's agent. "She decided the accordion was much sexier as an instrument, though." And a three-CD set of accordion music called *Planet Squeezebox* has sold more than 20,000 copies in the past year. "Many kids have never seen one, so they aren't as prejudiced about it," says Michal Shapiro, who compiled the CDs.

It's all good news for the 1,500-member Closet Accordion Players of America Association, which has been trying to bring its beloved instrument back from obscurity. "It's amazing—it never really went away completely, but we've never seen so many of them around," says Cheri Thurston, CAPA's founder.

KATHARINA SAND

MARCH 6: The movie *Fate*, featuring an accordion-playing protagonist, starts its run at the Anthology Film Archives.

MAY 5: "When *Arizona Dreams* was canceled, I was in shock. I just started playing the accordion. I didn't know what else to do."—Lili Taylor in an interview

MAY 17: Main Squeeze, one of two accordion shops in Manhattan, opens on Essex Street. "There is a demand," says owner Walter Kuehr.

JUNE 19: Pulitzer Prize–winning author Annie Proulx publishes *Accordion Crimes*. Proulx later reads at SummerStage accompanied by an accordionist.

AUGUST 4: Peter Holsapple of Hootie & the Blowfish meets with the president of the American Accordionists' Association and is given an AAA T-shirt. "I wore it when we went on *The Rosie O'Donnell Show*," says Holsapple.

AUGUST 2: Accordionist Frank Marocco makes an appearance with his instrument on *Days of Our Lives*.

AUGUST 30: Three-day "Accordion in the Workplace" seminar held at the Tenri Cultural Institute in SoHo. Topics include "The Art of Strolling."

OCTOBER 10: Channel 13's *City Arts* season opener dedicates a segment to the accordion.

NOVEMBER 1: Downtown singer and accordionist Phoebe Legere makes her MTV video debut with the song "I Want to Take Your Temperature." "I'd always thought I'd be alone, that it would brand me and people would use it to dismiss me, like embroidery," Legere says.

Illustration by Eric Palma.

THE SCENE

Going Gaga

At the Puck Building for the launch of Baby Guess at Home, benefiting Planet Hope.

By Ariel Kaminer
Photographed by Patrick McMullan

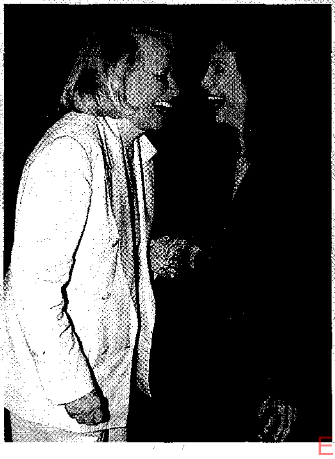
Above, Kelly Stone (president of Planet Hope) and Michel Benasra (president of Baby Guess) with Peter, at the fashion show for Baby Guess at Home. At left, Bobby Short, Mary Louise Wilson, Chessy Rayner, Pat Buckley, and Johnny Galliher at Coco Pazzo Teatro after the premier of *Full Gallop;* at Chanel, Princess Caroline and Prince Albert of Monaco host the Princess Grace Awards.

THE NAMES AT THE TOP OF THE invitation may have pointed in the direction of stardom—Kelly Stone is Sharon's sister; Michel Benasra is her special friend—but it was fashion history that had brought out the half-dozen TV crews this night: the debut of the first-ever designer bed-and-bath collection for babies. To mark the event, nine child models made their debuts.

But not just any nine. "It's the personality," Benasra, Baby Guess's president, explained in his cartoonishly thick French accent. "They have to get it. They can be as beautiful as they want, but they have to get it, or forget it. And some of the homeless children"—some had been discovered at a shelter—"they are amazing. They have amazing personality. They feel it, they have it. They have to be babies. They have to be true."

What's good for the runway, however, can be bad for publicity: the 6-year-old boy being introduced to reporters blinked a few times, then buried his face in his mother's sleeve. "I don't know who talks and who doesn't," a publicist apologized. Three-year-old Daisy was a talker, all right, but she was working through some career issues. "I'm a ballerina!" she shrieked, stomping her foot.

Not everyone was playing the diva; some of the children were in the back, having a nap. But that's just the way models are—bossy one minute, angelic the next—and we love them for it. "They're so innocent," said Benasra. "But in the clothes, you can see—they're cool."



Clockwise from right: At the Whitney Museum's dinner for Nan Goldin, Brenda Bergman, the performer, talks with David Ross, the museum's director; Richard Artschwager and Rem Koolhaas at a dinner in the architect's honor at the Lehmann Maupin Gallery; Liz Smith congratulates Gale Hayman on the publication of her book, *How Do I Look?*

"What term are we talking about?" Mark, his hands clasped over his chest, palms in, fills him in quietly.

"Oh," says Jacob, settling back in his chair.

Ian hangs his arm over the couch and tries to explain. "In Scotland, the same word can be used as a compliment or an insult."

Paula, an employee of the French Embassy in a robin's-egg-blue turtleneck, prods Ian for more. "Is this true among everyone or just young people?" she asks.

"Mainly young men," he answers. "It's lout culture—very arrogant, rowdy. Like the band Oasis."

He pauses, thinking.

"There's a trend in Great Britain for men to be more like men again."

"I personally enjoy cursing," says Jacob, who works on Wall Street. "Words always come out funnier with the curses."

"You should stop that," says Sue, a 33-year-old nonpracticing lawyer.

"I agree with Sue," adds Mark. "I have a vile tongue, and I have to fight to keep it under control."

Faina, finding a way back to the book, asks Ian another question: "Was the book terribly outrageous, or did you take it with a smile?" Ian answers easily. "It didn't disturb me," he says.

Mark happily backs his new mate. "To me, it seemed like he was saying, 'Draw your own judgments.' "

Lee gets up to put on some music. "When Renton [a character in *Trainspotting*] was coming down, he invoked this song by Joy Division—'She's Lost Control,' " she says. The crowd, aside from Ian, doesn't know the rock group she's talking about. She explains. "Joy Division was a very influential band from Scotland—what category would you put them in?" she asks the blank faces. "Pre-goth?"

Ian corrects Lee, saying Joy Division is from Manchester.

"Iggy Pop is from the place where I just spent seven years: Michigan," contributes Mark.

"Here's another little secret," Sue adds, smiling. "You know Billy Idol?" There are nods around the table. "He's from Long Island," she finishes, satisfied.

"I had a Billy Idol haircut in high school," says Mark, who now has trim brown hair and does investment research on chain restaurants.

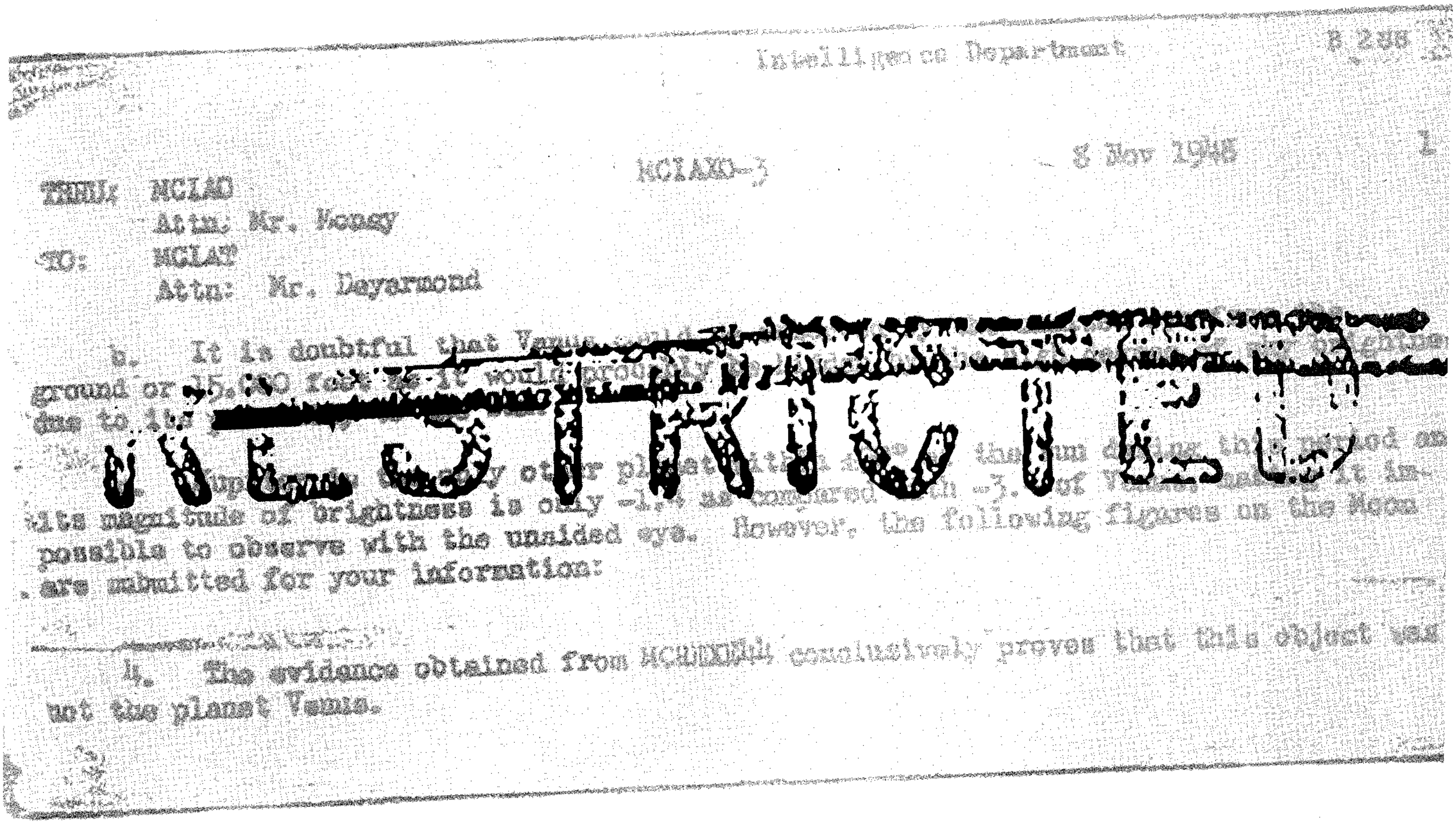
"What's a Billy Idol haircut?" asks Paula.

Wrapping it up, the group ponders why they're paying attention to a story about a bunch of violent, heroin-shooting Scottish layabouts.

"Well," Ian concludes. "They're not going to start making movies about getting up at 7 A.M. and getting to work early."

PATRICIA FALVO

DID THE AIR FORCE HIDE THE TRUTH?



Intelligence Department B 288

MCIAXO-3 8 Nov 1948 1

THRU: MCIAO
Attn: Mr. [illegible]
TO: MCIAT
Attn: Mr. Deyarmond

RESTRICTED

b. It is doubtful that Venus [illegible] ground or 15,000 feet as it would probably [illegible] due to its [illegible]

[illegible] any other planet with [illegible] the sun during the period on [illegible] its magnitude of brightness is only -1.[illegible] as compared with -3. of Venus, making it impossible to observe with the unaided eye. However, the following figures on the Moon are submitted for your information:

4. The evidence obtained from [illegible] conclusively proves that this object was not the planet Venus.

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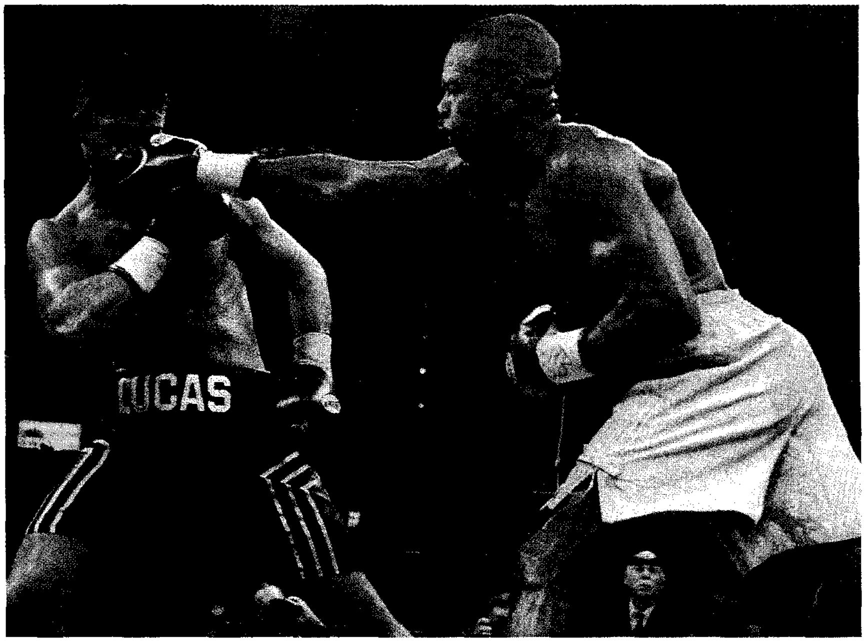
SPORTS MARK JACOBSON

The Sweetest Scientist

Roy Jones Jr. is a boxing Einstein, maybe one of the three greatest fighters of all time. The problem is, there's no one good enough to fight him.

THE NIGHT BEFORE, BRYANT Brannon, No. 1 contender, said Roy Jones Jr. didn't mean "nothing." Big deal if a painting of Jones festooned the side of a twenty-story building on 23rd Street. Forget that you can't ride the subway without seeing a shot of Jones's haughty mug. Screw Roy Jones Jr., glared Bryant Brannon. A former con from Jersey, Brannon had been shot five times; two bullets remained in his well-honed, if too-short, body. With this résumé, Bryant Brannon questioned, "I should be afraid of Roy Jones?"

Now, however, in the Madison Square Garden ring, Brannon, if not exactly afraid, was betraying a good deal of apprehension. Jones, a physical genius and boxing's most compellingly talented performer since Ali, was in the midst of raining six straight left hooks upon the challenger's bald, bedazzled head, after which Brannon fell down, again.



Roy Jones Jr. in the ring: "God put me on this earth to box."

For Jones, it was his basic mind-boggling performance, his thirty-third victory in as many fights, twenty-ninth by knockout. Brannon didn't pull "a Seldon" (as in Bruce); he rushed in, but it was hopeless. As a statement of his idiosyncratic brilliance, Jones eschewed the left jab, landing exactly zero of boxing's supposedly indispensable punches. His other shots, however, those multiple hooks included, were kind of hard. Fast too. Saying he wasn't about "to have my momma come all the way up here from Pensacola to see but one round," Jones carried Brannon into the second, still a light workload for his $2.5 mil payday.

It was pretty awesome, really, but the boxing cultist (defined as one of a dwindling breed addicted to the sport regardless of its . . . um . . . questionable . . . um . . . moral underpinnings: ring death, faked ratings, terrible decisions, idiotic TV announcers, Don King, etc., etc.) found himself daydreaming amid the Garden blood lust. He found himself imagining Jones was fighting another gleaming-domed man, Marvin Hagler.

Hagler vs. Jones, that's a fight. Marvelous Marvin Hagler, the last universally recognized "great" middleweight champ, retired since 1987, currently star of Cinecitta spaghetti Westerns: There was a man whose stare was for more than show. It's hard to fathom anyone dominating Marvin in his prime, ping-ponging his shaved noggin left and right. But Jones could do it. Faster than Ray Leonard, a harder hitter than Tommy Hearns, better defensively than either of them, Jones would flummox Hagler with his speed, and if Marvin got reckless, Roy would knock him out, in, say, the tenth.

There are dissenters to this view. Lou Duva, craggy-faced handler of Pernell Whitaker, the man Jones displaced as the best "pound for pound," says Jones, "might be winning when Hagler knocks him out, but that's it." Of course, Lou ought to change his medication if he really thinks this, but therein is the point. All the real fights for Jones exist only in the hypothetical, cross-generational nether realm of sports-fan dementia, a syndrome especially acute in the boxing cultist.

Too good for his own good, Jones is simply in a class by himself in these depleted times. Boxing law: To be great, you've got to beat great. Ali had Frazier, Saddler had Pep, Leonard and Duran had each other. Currently, Jones has no one. He's already beaten (crunched) the two most accomplished fighters at his approximate size (now 168 pounds), Bernard Hopkins and James Toney. Opponents exist—Lonnie Bradley is a fast boxer, Frankie Liles can swat—but no matchup entices. There is talk of Jones trying what the then-174-pound Billy Conn almost pulled off against Joe Louis in 1941: beating a heavyweight champ. Jones would give away 30 to 40 pounds to the indifferent Michael Moorer, or maybe even fight Tyson. In boxing's current structure/anti-structure, however, one can't count on fights, even freak shows like this, actually coming off.

So we're left with these fantasy-league options. My opinion: It's offensive, nearly sacrilegious, to compare a relative neophyte like the 26-year-old Roy Jones Jr. to the paramount heroes of the game, men who fought anyone, who put themselves on the line in dozens of classic fights. On the other hand, Jones's

(continued on page 25)

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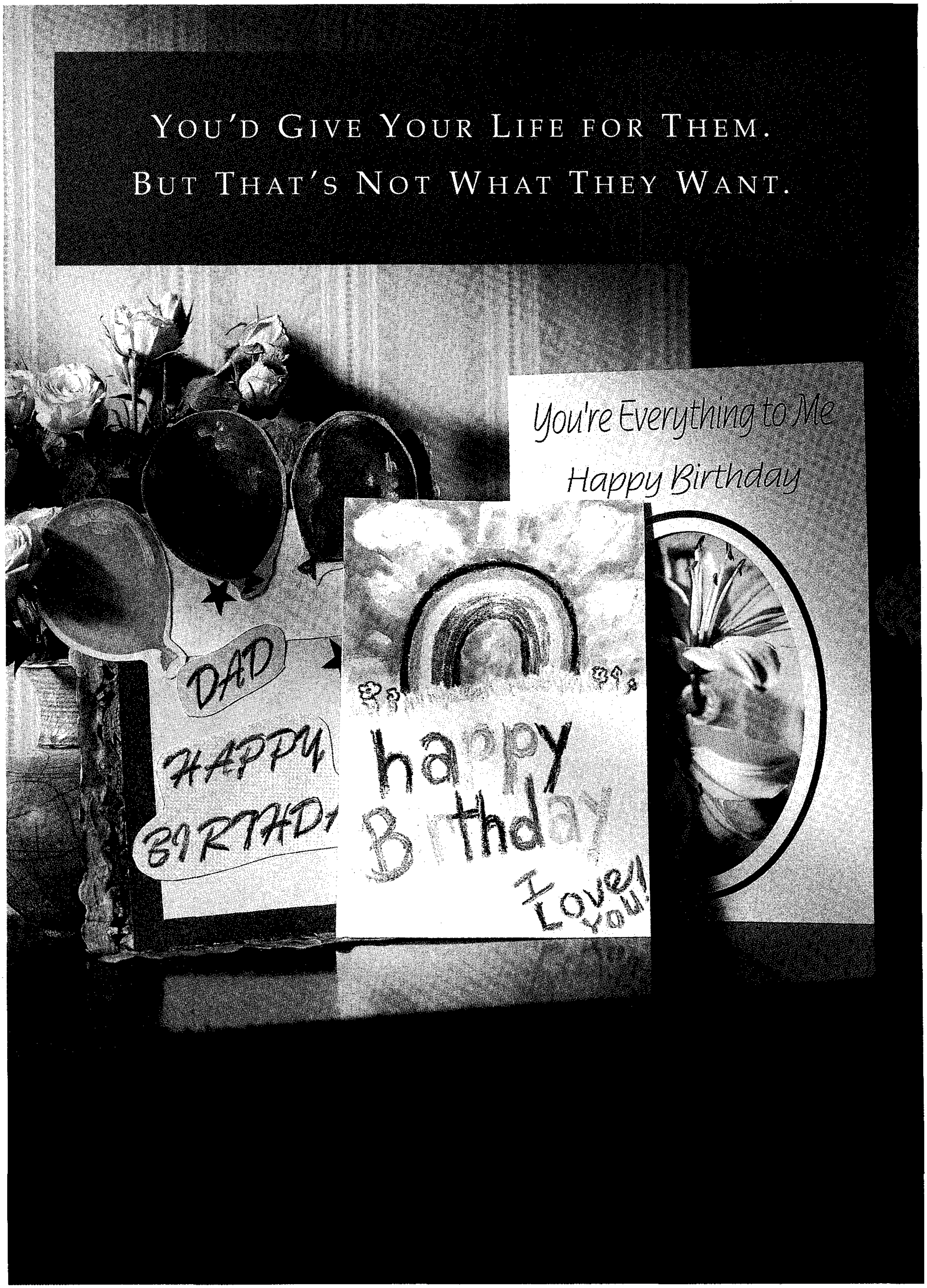
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CONTRAINDICATIONS: Hypersensitivity to any component of this medication. Active liver disease or unexplained, persistent elevations in liver function tests (see **WARNINGS**). *Pregnancy and lactation.* Atherosclerosis is a chronic process and discontinuation of lipid-lowering drugs during pregnancy should have little impact on the outcome of long-term therapy of primary hypercholesterolemia. Cholesterol and other products of cholesterol biosynthesis are essential components for fetal development (including synthesis of steroids and cell membranes). Since HMG-CoA reductase inhibitors decrease cholesterol synthesis and possibly the synthesis of other biologically active substances derived from cholesterol, they may cause fetal harm when administered to pregnant women. Therefore, HMG-CoA reductase inhibitors are contraindicated during pregnancy and in nursing mothers. **Pravastatin should be administered to women of childbearing age only when such patients are highly unlikely to conceive and have been informed of the potential hazards.** If the patient becomes pregnant while taking this class of drug, therapy should be discontinued and the patient apprised of the potential hazard to the fetus. **WARNINGS: Liver Enzymes —** HMG-CoA reductase inhibitors, like some other lipid-lowering therapies, have been associated with biochemical abnormalities of liver function. Increases of serum transaminase (ALT, AST) values to more than 3 times the upper limit of normal occurring on 2 or more (not necessarily sequential) occasions have been reported in 1.3% of patients treated with pravastatin in the US over an average period of 18 months. These abnormalities were not associated with cholestasis and did not appear to be related to treatment duration. In those patients in whom these abnormalities were believed to be related to pravastatin and who were discontinued from therapy, the transaminase levels usually fell slowly to pretreatment levels. These biochemical findings are usually asymptomatic although worldwide experience indicates that anorexia, weakness, and/or abdominal pain may also be present in rare patients. **It is recommended that liver function tests be performed before the initiation of treatment, at 6 and 12 weeks after initiation of *therapy or elevation in dose, and periodically thereafter (e.g., semiannually).*** *Patients who develop* increased transaminase levels should be monitored with a second liver function evaluation to confirm the finding and be followed thereafter with frequent liver function tests until the abnormality(ies) return to normal. Should an increase in AST or ALT of three times the upper limit of normal or greater persist, withdrawal of pravastatin therapy is recommended. Active liver disease or unexplained transaminase elevations are contraindications to the use of pravastatin (see **CONTRAINDICATIONS**). Caution should be exercised when pravastatin is administered to patients with a history of liver disease or heavy alcohol ingestion (see **CLINICAL PHARMACOLOGY: Pharmacokinetics/Metabolism**). Such patients should be closely monitored, started at the lower end of the recommended dosing range, and titrated to the desired therapeutic effect. **Skeletal Muscle — Rare cases of rhabdomyolysis with acute renal failure secondary to myoglobinuria have been reported with pravastatin and other drugs in this class.** Uncomplicated myalgia has also been reported in pravastatin-treated patients (see **ADVERSE REACTIONS**). Myopathy, defined as muscle aching or muscle weakness in conjunction with increases in creatine phosphokinase (CPK) values to greater than 10 times the upper normal limit, was rare ($< 0.1\%$) in pravastatin clinical trials. Myopathy should be considered in any patient with diffuse myalgias, muscle tenderness or weakness, and/or marked elevation of CPK. Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Pravastatin therapy should be discontinued if markedly elevated CPK levels occur or myopathy is diagnosed or suspected. Pravastatin therapy should also be temporarily withheld in any patient experiencing an acute or serious condition predisposing to the development of renal failure secondary to rhabdomyolysis, e.g., sepsis; hypotension; major surgery; trauma; severe metabolic, endocrine, or electrolyte disorders; or uncontrolled epilepsy.** The risk of myopathy during treatment with another HMG-CoA reductase inhibitor is increased with concurrent therapy with either erythromycin, cyclosporine, niacin, or fibrates. However, neither myopathy nor significant increases in CPK levels have been observed in three reports involving a total of 100 post-transplant patients (24 renal and 76 cardiac) treated for up to two years concurrently with pravastatin 10-40 mg and cyclosporine. Some of these patients also received other concomitant immunosuppressive therapies. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. Further, in clinical trials involving small numbers of patients who were treated concurrently with pravastatin and niacin, there were no reports of myopathy. Also, myopathy was not reported in a trial of combination pravastatin (40 mg/day) and gemfibrozil (1200 mg/day), although 4 of 75 patients on the combination showed marked CPK elevations versus one of 73 patients receiving placebo. There was a trend toward more frequent CPK elevations and patient withdrawals due to musculoskeletal symptoms in the group receiving combined treatment as compared with the groups receiving placebo, gemfibrozil, or pravastatin monotherapy (see **PRECAUTIONS: Drug Interactions**). **The use of fibrates alone may occasionally be associated with myopathy. The combined use of pravastatin and fibrates should be avoided unless the benefit of further alterations in lipid levels is likely to outweigh the increased risk of this drug combination. PRECAUTIONS: General —** Pravastatin may elevate creatinine phosphokinase and transaminase levels (see **ADVERSE REACTIONS**). This should be considered in the differential diagnosis of chest pain in a patient on therapy with pravastatin. *Homozygous Familial Hypercholesterolemia.* Pravastatin has not been evaluated in patients with rare homozygous familial hypercholesterolemia. In this group of patients, it has been reported that HMG-CoA reductase inhibitors are less effective because the *patients lack functional LDL receptors. Renal Insufficiency. A single 20 mg oral dose of pravastatin was* administered to 24 patients with varying degrees of renal impairment (as determined by creatinine clearance). No effect was observed on the pharmacokinetics of pravastatin or its 3α-hydroxy isomeric metabolite (SQ 31,906). A small increase was seen in mean AUC values and half-life ($t^{1/2}$) for the inactive enzymatic ring hydroxylation metabolite (SQ 31,945). Given this small sample size, the dosage administered, and the degree of individual variability, patients with renal impairment who are receiving pravastatin should be closely monitored. **Information for Patients —** Patients should be advised to report promptly unexplained muscle pain, tenderness or weakness, particularly if accompanied by malaise or fever. **Drug Interactions —** *Immunosuppressive Drugs, Gemfibrozil, Niacin (Nicotinic Acid), Erythromycin:* See **WARNINGS: Skeletal Muscle**. *Antipyrine:* Since concomitant administration of pravastatin had no effect on the clearance of antipyrine, interactions with other drugs metabolized via the same hepatic cytochrome isozymes are not expected. *Cholestyramine/Colestipol:* Concomitant administration resulted in an approximately 40 to 50% decrease in the mean AUC of pravastatin. However, when pravastatin was administered 1 hour before or 4 hours after cholestyramine or 1 hour before colestipol and a standard meal, there was no clinically significant decrease in bioavailability or therapeutic effect. (See **DOSAGE AND ADMINISTRATION: Concomitant Therapy**.) *Warfarin:* In a study involving 10 healthy male subjects given pravastatin and warfarin concomitantly for 6 days, bioavailability parameters at steady state for pravastatin (parent compound) were not altered. Pravastatin did not alter the plasma protein-binding of warfarin. Concomitant dosing did increase the AUC and Cmax of warfarin but did not produce any changes in its anticoagulant action (i.e., no increase was seen in mean prothrombin time after 6 days of concomitant therapy). However, bleeding and extreme prolongation of prothrombin time has been reported with another drug in this class. Patients receiving warfarin-type anticoagulants should have their prothrombin times closely monitored when pravastatin is initiated or the dosage of pravastatin is changed. *Cimetidine:* The $AUC_{0-12\ hr}$ for pravastatin when given with cimetidine was not significantly different from the AUC for pravastatin when given alone. A significant difference was observed between the AUC's for pravastatin when given with cimetidine compared to when administered with antacid. *Digoxin:* In a crossover trial involving 18 healthy male subjects given pravastatin and digoxin concurrently for 9 days, the bioavailability parameters of digoxin were not affected. The AUC of pravastatin tended to increase, but the overall bioavailability of pravastatin plus its metabolites SQ 31,906 and SQ 31,945 was not altered. *Cyclosporine:* Some investigators have measured cyclosporine levels in patients on pravastatin, and to date, these results indicate no clinically meaningful elevations in cyclosporine levels. In one single-dose study, pravastatin levels were found to be increased in cardiac transplant patients receiving cyclosporine. *Gemfibrozil:* In a crossover study in 20 healthy male volunteers given concomitant single doses of pravastatin and gemfibrozil, there was a significant decrease in urinary excretion and protein binding of pravastatin. In addition, there was a significant increase in AUC, Cmax, and Tmax for the pravastatin metabolite SQ 31,906. Combination therapy with pravastatin and gemfibrozil is generally not recommended. In interaction studies with *aspirin, antacids* (1 hour prior to PRAVACHOL), *cimetidine, nicotinic acid,* or *probucol*, no statistically significant differences in bioavailability were seen when PRAVACHOL (pravastatin sodium) was administered. *Other Drugs:* During clinical trials, no noticeable drug interactions were reported when PRAVACHOL was added to: diuretics, antihypertensives, digitalis, ACE inhibitors, calcium channel blockers, beta-blockers, or nitroglycerin. **Endocrine Function —** HMG-CoA reductase inhibitors interfere with cholesterol synthesis and lower circulating cholesterol levels *and, as such, might theoretically blunt adrenal or gonadal steroid hormone production. Results of clinical* trials with pravastatin in males and post-menopausal females were inconsistent with regard to possible effects of the drug on basal steroid hormone levels. In a study of 21 males, the mean testosterone response to human chorionic gonadotropin was significantly reduced ($p < 0.004$) after 16 weeks of treatment with 40 mg of pravastatin. However, the percentage of patients showing a ≥ 50% rise in plasma testosterone after human chorionic gonadotropin stimulation did not change significantly after therapy in these patients. The effects of HMG-CoA reductase inhibitors on spermatogenesis and fertility have not been studied in adequate numbers of patients. The effects, if any, of pravastatin on the pituitary-gonadal axis in pre-menopausal females are unknown. Patients treated with pravastatin who display clinical evidence of endocrine dysfunction should be evaluated appropriately. Caution should also be exercised if an HMG-CoA reductase inhibitor or other agent used to lower cholesterol levels is administered to patients also receiving other drugs (e.g., ketoconazole, spironolactone, cimetidine) that may diminish the levels or activity of steroid hormones. **CNS Toxicity —** CNS vascular lesions, characterized by perivascular hemorrhage and edema and mononuclear cell infiltration of perivascular spaces, were seen in dogs treated with pravastatin at a dose of 25 mg/kg/day, a dose that produced a plasma drug level about 50 times higher than the mean drug level in humans taking 40 mg/day. Similar CNS vascular lesions have been observed with several other drugs in this class. A chemically similar drug in this class produced optic nerve degeneration (Wallerian degeneration of retinogeniculate fibers) in clinically normal dogs in a dose-dependent fashion starting at 60 mg/kg/day, a dose that produced mean plasma drug levels about 30 times higher than the mean drug level in humans taking the highest recommended dose (as measured by total enzyme inhibitory activity). This same drug also produced vestibulocochlear Wallerian-like degeneration and retinal ganglion cell chromatolysis in dogs treated for 14 weeks at 180 mg/kg/day, a dose which resulted in a mean plasma drug level similar to that seen with the 60 mg/kg/day dose. **Carcinogenesis, Mutagenesis, Impairment of Fertility —** In a 2-year study in rats fed pravastatin at doses of 10, 30, or 100 mg/kg body weight, there was an increased incidence of hepatocellular carcinomas in males at the highest dose ($p < 0.01$). Although rats were given up to 125 times the human dose (HD) on a mg/kg body weight basis, serum drug levels were only 6 to 10 times higher than those measured in humans given 40 mg pravastatin as measured by AUC. The oral administration of 10, 30, or 100 mg/kg (producing plasma drug levels approximately 0.5 to 5.0 times the human drug levels at 40 mg) of pravastatin to mice for 22 months resulted in a statistically significant increase in the incidence of malignant lymphomas in treated females when all treatment groups were pooled and compared to controls ($p < 0.05$). The incidence was not dose-related and male mice were not affected. A chemically similar drug in this class was administered to mice for 72 weeks at 25, 100, and 400 mg/kg body weight, which resulted in mean serum drug levels approximately 3, 15, and 33 times higher than the mean human serum drug concentration (as total inhibitory activity) after a 40 mg oral dose. Liver carcinomas were significantly increased in high-dose females and mid- and high-dose males, with a maximum incidence of 90 percent in males. The incidence of adenomas of the liver was significantly increased in mid- and high-dose females. Drug treatment also significantly increased the incidence of lung adenomas in mid- and high-dose males and females. Adenomas of the eye Harderian gland (a gland of the eye of rodents) were significantly higher in high-dose mice than in controls. No evidence of mutagenicity was observed *in vitro*, with or without rat-liver metabolic activation, in the following studies: microbial mutagen tests, using mutant strains of *Salmonella typhimurium* or *Escherichia coli*; a forward mutation assay in L5178Y TK +/- mouse lymphoma cells; a chromosomal aberration test in hamster cells; and a gene conversion assay using *Saccharomyces cerevisiae*. In addition, there was no evidence of mutagenicity in either a dominant lethal test in mice or a micronucleus test in mice. In a study in rats, with daily doses up to 500 mg/kg, pravastatin did not produce any adverse effects on fertility or general reproductive performance. However, in a study with another HMG-CoA reductase inhibitor, there was decreased fertility in male rats treated for 34 weeks at 25 mg/kg body weight, although this effect was not observed in a subsequent fertility study when this same dose was administered for 11 weeks (the entire cycle of spermatogenesis, including epididymal maturation). In rats treated with this same *reductase inhibitor at 180 mg/kg/day, seminiferous tubule degeneration (necrosis and loss of spermatogenic* epithelium) was observed. Although not seen with pravastatin, two similar drugs in this class caused drug-related testicular atrophy, decreased spermatogenesis, spermatocytic degeneration, and giant cell formation in dogs. The clinical significance of these findings is unclear. **Pregnancy: Pregnancy Category X. —** See **CONTRAINDICATIONS**. Safety in pregnant women has not been established. Pravastatin was not teratogenic in rats at doses up to 1000 mg/kg daily or in rabbits at doses of up to 50 mg/kg daily. These doses resulted in 20x (rabbit) or 240x (rat) the human exposure based on surface area ($mg/meter^2$). However, in studies with another HMG-CoA reductase inhibitor, skeletal malformations were observed in rats and mice. There has been one report of severe congenital bony deformity, tracheo-esophageal fistula, and anal atresia (Vater association) in a baby born to a woman who took another HMG-CoA reductase inhibitor with dextroamphetamine sulfate during the first trimester of pregnancy. PRAVACHOL (pravastatin sodium) should be administered to women of child-bearing potential only when such patients are highly unlikely to conceive and have been informed of the potential hazards. If the woman becomes pregnant while taking PRAVACHOL (pravastatin sodium), it should be discontinued and the patient advised again as to the potential hazards to the fetus. **Nursing Mothers —** A small amount of pravastatin is excreted in human breast milk. Because of the potential for serious adverse reactions in nursing infants, women taking PRAVACHOL should not nurse (see **CONTRAINDICATIONS**). **Pediatric Use —** Safety and effectiveness in individuals less than 18 years old have not been established. Hence, treatment in patients less than 18 years old is not recommended at this time. **ADVERSE REACTIONS:** Pravastatin is generally well tolerated; adverse reactions have usually been mild and transient. In 4-month long placebo-controlled trials, 1.7% of pravastatin-treated patients and 1.2% of placebo-treated patients were discontinued from treatment because of adverse experiences attributed to study drug therapy; this difference was not statistically significant. In long-term studies, the most common reasons for discontinuation were asymptomatic serum transaminase increases and mild, non-specific gastrointestinal complaints. During clinical trials the overall incidence of adverse events in the elderly was not different from the incidence observed in younger patients. **Adverse Clinical Events —** All adverse clinical events (regardless of attribution) reported in more than 2% of pravastatin-treated patients in the placebo-controlled trials are identified in the table below; also shown are the percentages of patients in whom these medical events were believed to be related or possibly related to the drug:

	All Events		**Events Attributed to Study Drug**	
Body System/Event	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**	**Pravastatin (N = 900) %**	**Placebo (N = 411) %**
Cardiovascular				
Cardiac Chest Pain	4.0	3.4	0.1	0.0
Dermatologic Rash	4.0*	1.1	1.3	0.9
Gastrointestinal				
Nausea/Vomiting	7.3	7.1	2.9	3.4
Diarrhea	6.2	5.6	2.0	1.9
Abdominal Pain	5.4	6.9	2.0	3.9
Constipation	4.0	7.1	2.4	5.1
Flatulence	3.3	3.6	2.7	3.4
Heartburn	2.9	1.9	2.0	0.7
General				
Fatigue	3.8	3.4	1.9	1.0
Chest Pain	3.7	1.9	0.3	0.2
Influenza	2.4*	0.7	0.0	0.0
Musculoskeletal				
Localized Pain	10.0	9.0	1.4	1.5
Myalgia	2.7	1.0	0.6	0.0
Nervous System				
Headache	6.2	3.9	1.7*	0.2
Dizziness	3.3	3.2	1.0	0.5
Renal/Genitourinary				
Urinary Abnormality	2.4	2.9	0.7	1.2
Respiratory				
Common Cold	7.0	6.3	0.0	0.0
Rhinitis	4.0	4.1	0.1	0.0
Cough	2.6	1.7	0.1	0.0

**Statistically significantly different from placebo.*

In the Pravastatin Primary Prevention Study (West of Scotland Coronary Prevention Study) (see **CLINICAL PHARMACOLOGY: Clinical Studies**) involving 6595 patients treated with PRAVACHOL (pravastatin sodium) ($N = 3302$) or placebo ($n = 3293$) the adverse event profile in the pravastatin group was comparable to that of the placebo group over the median 4.8 years of the study. The following effects have been reported with drugs in this class; not all the effects listed below have necessarily been associated with pravastatin therapy: *Skeletal:* myopathy, rhabdomyolysis, arthralgia. *Neurological:* dysfunction of certain cranial nerves (including alteration of taste, impairment of extra-ocular movement, facial paresis), tremor, vertigo, memory loss, paresthesia, peripheral neuropathy, peripheral nerve palsy, anxiety, insomnia, depression. *Hypersensitivity Reactions:* An apparent hypersensitivity syndrome has been reported rarely which has included one or more of the following features: anaphylaxis, angioedema, lupus erythematous-like syndrome, polymyalgia rheumatica, dermatomyositis, vasculitis, purpura, thrombocytopenia, leukopenia, hemolytic anemia, positive ANA, ESR increase, eosinophilia, arthritis, arthralgia, urticaria, asthenia, photosensitivity, fever, chills, flushing, malaise, dyspnea, toxic epidermal necrolysis, erythema multiforme, including Stevens-Johnson syndrome. *Gastrointestinal:* pancreatitis, hepatitis, including chronic active hepatitis, cholestatic jaundice, fatty change in liver, and, rarely, cirrhosis, fulminant hepatic necrosis, and hepatoma; anorexia, vomiting. *Skin:* alopecia, pruritus. A variety of skin changes (e.g., nodules, discoloration, dryness of skin/mucous membranes, changes to hair/nails) have been reported. *Reproductive:* gynecomastia, loss of libido, erectile dysfunction. *Eye:* progression of cataracts (lens opacities), ophthalmoplegia. *Laboratory Abnormalities*: elevated transaminases, alkaline phosphatase, and bilirubin; thyroid function abnormalities. **Laboratory Test Abnormalities —** Increases in serum transaminase (ALT, AST) values and CPK have been observed (see **WARNINGS**). Transient, asymptomatic eosinophilia has been reported. Eosinophil counts usually returned to normal despite continued therapy. Anemia, thrombocytopenia, and leukopenia have been reported with HMG-CoA reductase inhibitors. **Concomitant Therapy —** Pravastatin has been administered concurrently with cholestyramine, colestipol, nicotinic acid, probucol and gemfibrozil. Preliminary data suggest that the addition of either probucol or gemfibrozil to therapy with lovastatin or pravastatin is **not** associated with greater reduction in LDL-cholesterol than that achieved with lovastatin or pravastatin alone. No adverse reactions unique to the combination or in addition to those previously reported for each drug alone have been reported. Myopathy and rhabdomyolysis (with or without acute renal failure) have been reported when another HMG-CoA reductase inhibitor was used in combination with immunosuppressive drugs, gemfibrozil, erythromycin, or lipid-lowering doses of nicotinic acid. Concomitant therapy with HMG-CoA reductase inhibitors and these agents is generally not recommended. (See **WARNINGS: Skeletal Muscle** and **PRECAUTIONS: Drug Interactions**.) **OVERDOSAGE:** To date, there are two reported cases of overdosage with pravastatin, both of which were asymptomatic and not associated with clinical laboratory abnormalities. If an overdose occurs, it should be treated symptomatically and supportive measures should be instituted as required.

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Jacobson *continued from page 20*

abilities are so startling, and fight fans are so starved, that these comparisons are unavoidable. We *want* Jones to be great so our drab era can be touched by his greatness.

A random poll of the fight crowd reveals the following consensus: Jones, on sheer talent alone, beats not only Hagler but Hearns (Tommy's chin not likely to withstand Jones's power), Ray Leonard (Jones being equally crafty and too big), and Carlos Monzon, Hagler's predecessor on the list of "all-time" middleweights. As for the Italian stallions of the forties and fifties, La Motta and Basilio, maybe Jones gets bruised about the cup, but he beats them too. Pain-in-the-neck purists swear by Harry Greb, Sam Langford, and Mickey Walker, but these myth-shrouded World War I–era titans look a tad static on those flickery snippets of 16-mm. footage. Likely you'd have to go to the light heavyweights—Conn, Archie Moore, Michael Spinks, and the underappreciated Ezzard Charles—to find serious, consistent challenges for Jones. Still, on a given night, Roy is hard to bet against.

It's only when Ray Robinson's name comes up that people begin to hem and haw. It's canon: The Sugar man, né Walker Smith, the Harlem dancing master, is the greatest single fighter of all time. Him or Ali, anyway. In Ray's first 100 fights (going up against top opposition as much as a dozen times a year), he lost once, to La Motta, whom he beat on five other occasions. Ray was the welterweight champ, the middleweight champ five times. He came off the floor to win, once knocked out Gene Fullmer with a single left hook while going backward—an unthinkable feat, especially since Ray was 36 at the time and the cement-chinned Mormon Fullmer had never been stopped before. The definition of boxer-puncher, Ray Robinson is like Saint Anselm's ontological proof for God: One cannot imagine a greater entity than he.

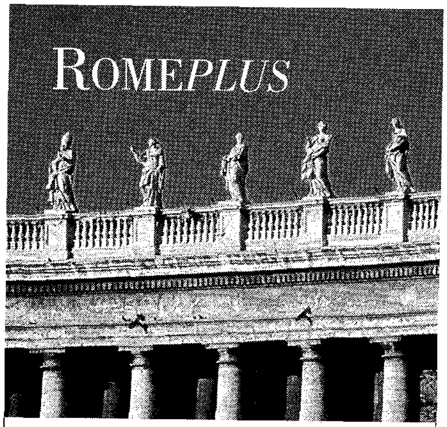
"Ray Robinson . . . ," Roy Jones drawls, savoring the icon's name. "That's tough . . . you can't run from him, and you can't run at him." Until Robinson, Jones, belying an effortless confidence too good-natured to exactly be called arrogant, had made short work of his other virtual opponents. Hagler was "way too slow." Against Ray Leonard, he'd jab, because "Ray had trouble with jabbers." Monzon loses since "no puncher who has to set himself can beat me."

Robinson was different. "He had intangibles," Jones says. It is in these "intangibles" that Jones states the potential case against himself. Before the Brannon fight, HBO, Jones's corporate sponsor, plastered the city with Sergio Leone–like close-ups of various segments of Roy's remarkable physique. A shot of his ridiculously ripped abs was labeled STRENGTH, his burgeoning biceps marked POWER. Missing from this anatomical survey was HEART. Not to descend (too deeply) into the usual squared-circle sentimentality, but in the violent boys' world of boxing, courage counts; the "heart" coefficient—ultimate fortitude, the ability to come back from adversity—is necessary to the program. Ali had heart; Robinson, too. You can't be great without it.

A typically sick boxing paradox: To prove how great you are, you've got to get your head knocked in. Show you can take it. So far, Jones, never in trouble, hasn't even been hit on the chin. Saying he's not about to risk harm to satisfy some fat sportswriter's requisite of valor, Jones nevertheless acknowledges the aesthetic dilemma, expressing it in existential, metaphysical terms: "How I see it, God's testing me. Setting me up for frustration. Obviously, I was put on this earth to box. Anyone can see that. It's a blessing and I treasure it. I'm not complaining. I got money, a family, ain't on drugs, don't have AIDS, don't party too hard. I've been allowed this talent and the discipline to bring it out, but there's always this frustration, this feeling of *nothing* being up the road. Someone scary, standing there, someone I'm kind of afraid of, someone I got to beat or else nothing matters."

You wonder how it's going to work out, "all-timeness"-wise, for Roy Jones, who, claiming to be bored with what he was "put on earth for," often talks of quitting to concentrate on playing pro basketball, despite an admitted poor shooting range. The too-analytical might say he's seeking to flee from the burden of his greatness. But fat chance—he's locked in. Time Warner has poured "multi seven figures" into promoting Jones's career; that's a lot for a non-heavyweight boxer, however good. There is an expectation that Roy, following in the NBA-superstar mold, will "cross over" into the pop culture at large. This seems uncertain. It's not that Jones isn't handsome, smart, or charming enough. His "backstory," an epic Oedipal struggle to free himself from his domineering father, "Big Roy," is grimly fascinating. Yet the fighter, so extroverted in the ring, is far from a natural performer outside of it. Laid-back and country one moment, he'll launch into a speed rap the next, when all the merchandisers

(continued on page 77)



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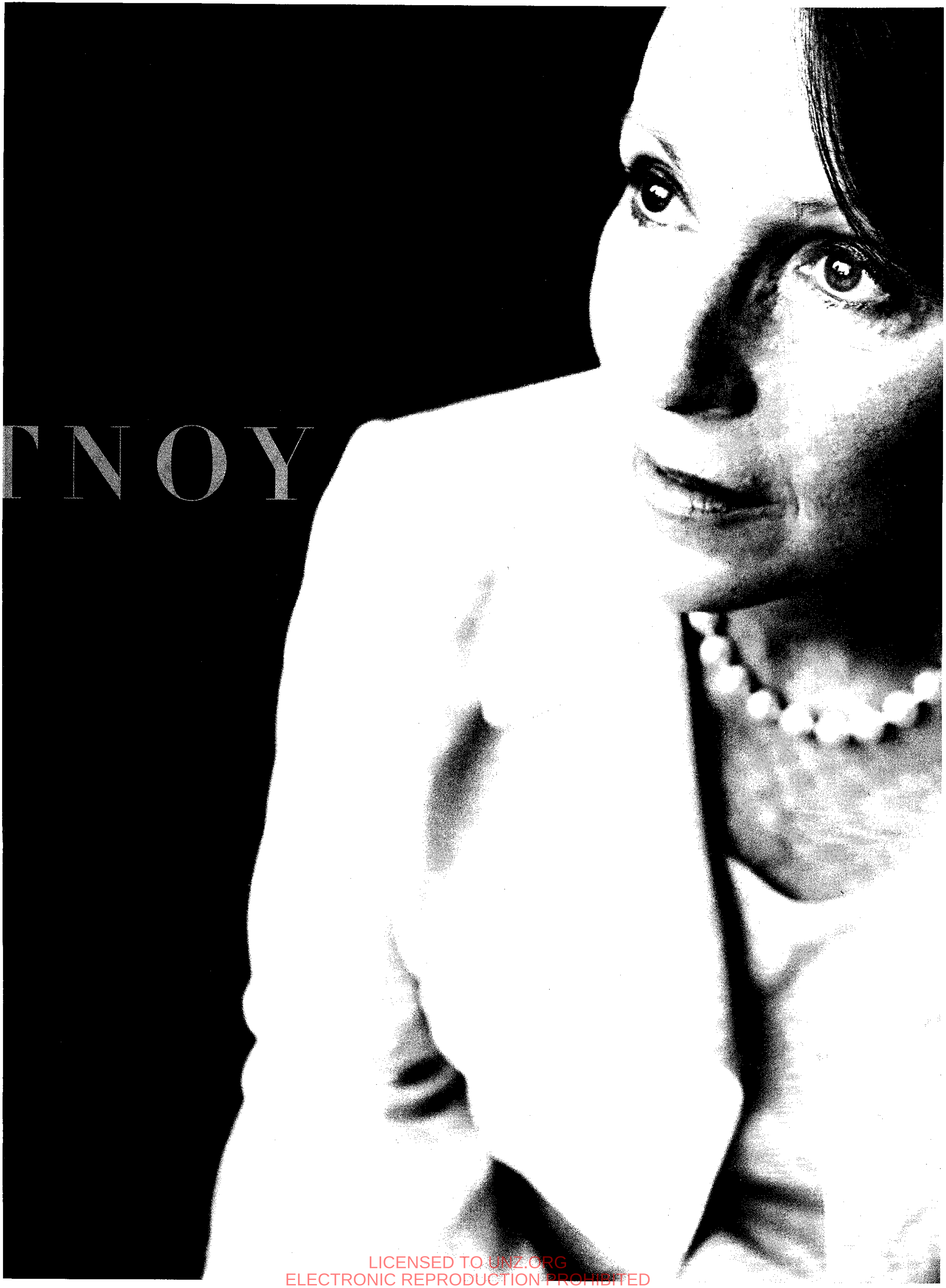
MARRYING POR

IN CLAIRE BLOOM'S NEW MEMOIR, THE CHARACTER "PHILIP ROTH" IS BRILLIANT, HILARIOUS, AND VERY, VERY CRUEL. SURPRISED? AN EXCLUSIVE INTERVIEW

BY PETER J. SMITH

PHOTOGRAPHED BY NORMAN JEAN ROY/EDGE


TNOY

‘PHILIP ALWAYS SAID,

‘Be private in your life and shameless in your work,’ ” Claire Bloom says quietly. “It’s funny, because one could say that it’s ricocheted on him. Without Philip’s total shamelessness about himself and his work, I wouldn’t have had the courage to write this book. I wouldn’t have even known where to begin. I wouldn’t have had the confidence.” ■ “Philip” is, of course, her ex-husband the writer Philip Roth, and Claire Bloom and I are discussing her new memoir, *Leaving a Doll’s House,* over breakfast at a white clapboard inn in northwestern Connecticut. She is up here in the Berkshires to perform in a dramatic oratorio reading of Honegger’s *Joan of Arc at the Stake,* at the Rovensky Concert Shed a few miles away. The 65-year-old actress as 19-year-old battle-weary martyr—the role suits her, more or less.

Now and then Bloom takes a sip of tea and a bite of toast (red jam, no butter). Her eyes—wide, dark, lived-in—set off a pale, spacious forehead that all but jumps out at you. “Remember, she’s an actress,” an acquaintance of Roth and Bloom’s warned beforehand, but except for the thrilling emphasis she gives a word every so often, what is most striking about her is her obvious kindness, sincerity, and eagerness to please. The confessional is clearly her medium—there is an almost girlish, conspiratorial tone to her conversation—and her tell-all candor in part accounts for how the rather flat and even crudely written memoir is at the same time so riveting. It paints a harrowing portrait of life with one of the most gifted writers in America, the notoriously private Philip Roth.

FORTY-SIX YEARS AFTER SHE FIRST CAPTURED THE ATTENTION OF Charlie Chaplin, who cast her in *Limelight* before she turned 20, Claire Bloom is still delicately beautiful. Elegant in a smart black suit, now and again reaching for reading glasses whose bountiful lenses are large enough for chic but watery enough for necessity—she seems at ease in the airy, mountainous New England setting. It could be her familiarity with this part of the world. The unglamorously named Shed is less than an hour’s drive from the Warren, Connecticut, farmhouse where Bloom spent more than fifteen years with Roth before their separation in 1993.

Mention Bloom’s name to people and you’ll call forth faint nods of sage familiarity, followed, often, by a quizzical expression. People know her name but find it difficult to place. Some remember her from films such as *Look Back in Anger, Richard III,* and *The Spy Who Came In From the Cold,* or, more recently, from small roles in Woody Allen’s *Crimes and Misdemeanors* and *Mighty Aphrodite.* More will remember her as Lady Marchmain, playing opposite Sir Laurence Olivier in the Granada Television adaptation of Waugh’s *Brideshead Revisited.*

But with the publication of *Leaving a Doll’s House* (Little, Brown), Bloom is about to become a public figure of a different sort. Not since Robert Lowell salted his later poems with the intimate letters of his ex-wife Elizabeth Hardwick and Nora Ephron served up a coldly inedible platter of an ex-husband an awful lot like Carl Bernstein in her novel *Heartburn* have readers been exposed to a memoir in which its two protagonists—Claire Bloom and Philip Roth—are not only very much alive but still in the public eye. *Leaving a Doll’s House* has gotten mixed reviews, but that isn’t likely to hurt its prospects much; a hot subject of literary gossip since advance copies began circulating this summer, the book was already in a second printing before publication.

While there are things to admire about Roth in the portrait that emerges from the book—a formidable intelligence and wit, monkish work habits, charm, a patriarchal generosity—this blistering and ultimately very sad account exposes the artist as a spectacularly troubled and manipulative man, prone to recurring somatic and mental illness; someone who, in the words of one of Bloom’s friends, “is basically impossible, and should not have relationships.”

Among the low points of what Bloom calls their “long, complex, rich, rewarding but ultimately tortured relationship”:

The day Roth informed her, by letter, that he would no longer live under the same roof as her teenage daughter, Anna, apparently because she irritated him. (More remarkable was Bloom’s response: She asked Anna to move out.)

Roth’s requirement that Bloom sign a prenuptial agreement stating that he could terminate the marriage at will, with the apartment and all his possessions reverting to him—a document Bloom’s lawyer called “unconscionable” and the most brutal of its kind he’d ever come across.

The day Bloom perused Roth’s newly finished manuscript of *Deception,* which not only lingered over the many infidelities of “Philip,” the narrator, but featured his “uninteresting, middle-aged wife”—a tearful, histrionic actress named “Claire.”

The night Roth sent her, as a kind of cruel joke, a blizzard of faxes demanding the return of everything he’d given her over the years, including a portable heater, and fining her $62 billion—a billion dollars for every year of her life—for her refusal to honor their prenuptial agreement. (“Just send a check,” he wrote.)

Roth’s two breakdowns, the last one landing him in Silver Hill Hospital in Connecticut, where he turned on Bloom and “snarled,” as she recalls it, that she “behaved oddly in restaurants, looking at my watch and humming to myself . . . made him attend the opera, which he detested, and deliberately avoided meeting his eyes during our last weeks at home.”

For all its awkwardnesses, *Leaving a Doll’s House* is curiously persuasive—a documentary no less convincing for its simple, grainy execution. With journal entries, letters, telegrams, and her own artless, kitchen-table prose, Bloom paints a compelling portrait not only of Roth but of herself as an accomplished, needy, occasionally maddeningly passive woman in a tense waltz with a partner who may turn on her at any moment. If writing is infidelity, as Martin Amis has written, then Bloom, like Roth before her, has clearly learned the pleasures of literary betrayal.

THE PROLIFIC, FEARLESS, AND WIZARDLY AUTHOR OF MORE THAN twenty works of fiction and nonfiction, the 63-year-old Roth

Photographs: top, Steve Wisbauer; right, Ian Cook/*People.*

is twice the winner of the National Book Award (for *Goodbye, Columbus* and *Sabbath's Theater*), and has received the PEN/Faulkner Award (for *Operation Shylock*). He has long tantalized readers with his elusive authorial identity, noting at one point in his 1986 novel *The Counterlife* that "what people envy in the novelist . . . [are] the performing selves that the author indulges, the slipping irresponsibly in and out of his skin, the reveling not in 'I' but in escaping 'I.' " That the "Philip" portrayed in Bloom's memoir is a darkly complicated man would surprise no one familiar with Roth's work.

Inspired, Bloom says, to write a second memoir (she published her first in 1982) for reasons both selfless—"I know a lot of women have been in the same position as mine"—and cathartic, she firmly denies that revenge for Roth's brutal treatment of her was a primary motivation.

"Two and a half years, nearly three years, spent on a book is an awful lot of time to waste on something if it's just revenge," she says. "It's destructive, it's stupid, and it doesn't get you anywhere. I wasn't destroyed by what happened to me. Many women would have been. When you look at the women who've been involved with Philip . . ." Bloom lets out a sigh, in the manner of an adolescent girl puzzled over the behavior of a boy. "Oh, it's all so crazy."

Francine du Plessix Gray, the writer and a neighbor of Roth and Bloom's in Connecticut, finds it useless to speculate on what motivated Bloom to write *Leaving a Doll's House,* but allows, "I think it came from a deep, deep inner need. And that the self-knowledge that comes from writing deepens her understanding of her life."

Rafael Garcia Navarro, a London-based writer and an old friend of Bloom's family, hints at another explanation: "Claire was expecting to spend the rest of her life with Philip, and to have financial security of a kind. He was never the most generous man with money, but he did provide for her, and when you've had that removed, and in a fairly brutal way . . ."

Indeed, money—the need to earn it, and the fear of not having enough—is a persistent theme in Bloom's book and in her conversation, a reflection not only of the inherent instability of her profession but of her itinerant background. Born in 1931 in the North London suburb of Finchley, one of two children of Edward Blume (originally Blumenthal) and his wife, Elizabeth Grew (originally Griewski), Bloom came, as she writes, "from the cradle of European Jewry"—Latvia and greater Russia on her father's side, Warsaw on her mother's. (Her father changed the family name to Bloom when she was a child.)

Growing up, Claire Bloom barely knew her father, a peripatetic and unpredictable salesman and, she would find out later, a compulsive gambler. The two most important figures in her life were women: her aunt Mary, a West End actress, and her mother. The relationship between mother and daughter was so intense that Bloom describes them as being "like beleaguered inmates of a walled city."

Her girlhood was often spent in scrambling transit—between Ruislip, Cardiff, Bristol, Cornwall, London. After World War II broke out, Bloom, her mother, and her younger brother went to live with relatives in Florida, returning home to London in 1943.

At 14, Bloom was already a beauty and an aspiring actress; by the time she was 19, she had a starring role in the West End and had come to the attention of Charlie Chaplin, who cast her in *Limelight.* In her long career, she played opposite, and had affairs with, many leading men, including Richard Burton, Laurence Olivier, and, once—against her better judgment—the boorish Anthony Quinn. Bloom laughs uproariously at a New York *Post* item this summer linking her romantically with almost every man she's ever appeared with, including John Gielgud ("No!" she exclaims. "Not possible!") and Paul Scofield: "Paul Scofield never had an affair with *anybody*!"

Bloom's father had abandoned the family after their return from the States, and she hadn't seen him since. When he showed up with his new wife backstage following her performance in *Romeo and Juliet* at the Old Vic in the early fifties, she snubbed them. Three days later, her father died in his sleep, a perhaps unrelated succession of events but one Bloom will never get over.

"Fatherless women are a group apart," Bloom explains.

HAPPY DAYS? THE COUPLE IN BLOOM'S LONDON APARTMENT BEFORE THEIR MARRIAGE, 1990.

HER BRILLIANT CAREER: WITH CHAPLIN IN *LIMELIGHT*; THE WEST END STARLET; WITH DAUGHTER ANNA, 1966.

"We're searching for security, for love, for affection, for support, for"—she laughs—"a dominant masculine presence rather than an equal one." Another laugh. "I finally found one of those," she says.

PHILIP ROTH WAS HER THIRD MARRIAGE. THE FIRST, IN 1959, WAS to the actor Rod Steiger; Bloom was four months pregnant when the two exchanged vows, and though the marriage ended after ten years, it produced Bloom's only child, Anna, now 36 and a successful opera singer. (Bloom's second marriage, much briefer, was to Hillard Elkins, a colorful and sexually adventurous theatrical impresario, a man she describes now as "a hyena. I don't even want to say his name.")

Bloom recalls first meeting Philip Roth in East Hampton in 1966; nearly ten years later, they ran into each other on a Manhattan street. By 1978, they were living together, ultimately spending half the year in London and the other half in Roth's Connecticut farmhouse.

Bloom describes Roth's charisma as a third-year intern might describe an advanced medical procedure. "He has an intellectual force straight as a die, that can cut through you like a laser beam. You can't be cleverer than he is. He has all the cards. He has these incredibly black eyes, and that mixed with his wit . . ." Words temporarily fail her—as she says they did time and again during the course of their marriage. "He just speaks and speaks and speaks and your mouth gets dry, and" —Bloom hesitates a second time—". . . you just think you want to die." She laughs suddenly, warmly. "But when it's on your side, there's nothing like it."

The late Janet Hobhouse, who was briefly involved with Roth in the mid-seventies and whose autobiographical and posthumously published novel *The Furies* touches on their affair, was another woman who described him with petrified admiration. Not only was Roth—"Jack," in the novel—"unnervingly scrutinizing," but "what he noticed about people was unnervingly sharp, merciless, they were as though caught in the beams of a pagan god, for whom acceptance, forgiveness, was soft and unnecessary stuff." A few lines later, Hobhouse writes, "It seemed pointless trying to defend yourself against it, or to object when the play got rough."

"The funniest person that ever drew breath" is poet and biographer Honor Moore's appraisal of Roth, while the musician and writer Eugenia Zukerman, a friend of Bloom and Roth's, says simply, "Philip was one of the dazzling figures," adding, a few minutes later, "He has not been the most stable person."

When it's suggested that her marriage must have struck most people as one of glamour and headiness, Bloom laughs. "We had it!" she exclaims. "We were!"—though she points out several times that their life together was decidedly undramatic, even austere. "My family used to say, 'Oh, Claire, you're vegetating there,' but I didn't feel that I was unimportant."

John Updike, who encountered the couple on several occasions but has known Roth far longer, was "quite surprised" by the divorce. "When I saw them together, Philip seemed strikingly protective and proud and she, considering her long career in the limelight, very quiet and, in the old-fashioned way, wifely," he says, adding that he hasn't seen the memoir but is looking forward to reading it.

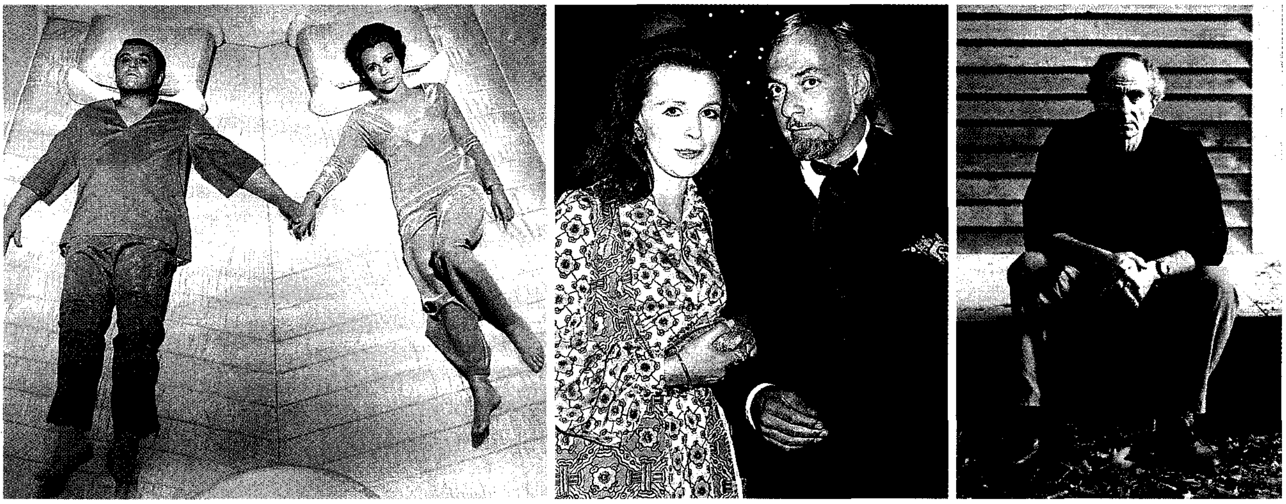
Bloom makes clear that, aside from their socializing with friends in Manhattan and in the country, it was a life planned around Roth's rigorous work habits. "We had a cleaning lady come in once a week, maybe twice a week," she says. "We didn't go out a great deal. I did the cooking and the shopping. I tidied the house in the morning. I didn't do heavy cleaning. It wasn't a life of butlers."

Actors and fiction writers can be fundamentally similar people—insecure, suggestible, and adept at role-playing—and Roth, who in his collection of essays *Reading Myself and Others* admits to a flirtation with acting while in college, was supportive of Bloom's professional life. "He took an active role in supporting her career," says Honor Moore. She adds that Roth was "instrumental" in helping Bloom make the transition to the various one-woman shows that the actress has performed around the country since the eighties.

In her book, Bloom gives Roth credit for helping her prepare dramatic readings of Charlotte Brontë, Henry James, Virginia Woolf, and other writers—the kind of help he later mockingly billed her for, to the tune of $150 an hour, in that blizzard of mad faxes. Still, the couple was often touchingly close, as many friends recall. Once, Francine du Plessix Gray remembers, Roth, a fitness fanatic, spent weeks trying to find his wife a tennis coach who would be kind to a beginner. And she remembers a day when Bloom asked whether their weekly shopping expedition might be delayed until one o'clock; she wanted to serve Roth his lunch promptly at 12:30. "Claire loved him," says Eugenia Zukerman.

In a marriage involving two artists, it was nevertheless Roth's needs that clearly dominated, though when this is pointed out to Bloom, she seems genuinely surprised. "I can't compare what I do—which is re-creative—to what he does, which is creative. I said it then, and I'll say it until the day I

Photographs: left to right, Photofest; John French/Black Star; Archive Photos.



BLOOM WILL BURY THEM: ONSCREEN WITH ROD STEIGER, 1968; WITH HILLARD ELKINS, "A HYENA"; ROTH ON HIS OWN.

die, that he is the best writer after Bellow—obviously Bellow—of his generation in America. In the English-speaking world," she elaborates. "Yes, Philip was the artist. He had to be cared for. He had to be able to have the circumstances to be able to write."

But over time, Roth, who'd long lived by himself—"His isolation is his banner," says Navarro—became, perhaps understandably, sensitive to deviations in his work schedule. Harder to fathom were his increasing inflexibility and paranoia, as well as his treatment of Bloom's daughter.

Bloom admits that her bond with her daughter was unusually close—"gothic" is one friend's description—but she was stunned the day in 1978, when they were living in London, that Roth handed her a letter informing her that he refused to share a home with Anna, then 18. "It was a choice," Bloom writes, "between the security of a companion and the welfare of a daughter. Anna was asked to move out." She did, and went to live in a student hostel.

Leaving a Doll's House is full of such moments, in which it is hard to judge which is more disturbing, the action or the response. And Bloom is well aware of this. Questioned about her passivity—and the passive voice she uses to describe her daughter's banishment—she says simply, "Asking Anna to leave remains the greatest regret of my life. I was unable to oppose him." Eugenia Zukerman, who was married to the violinist Pinchas Zukerman, can sympathize: "Claire totally modified her life for Philip. I personally know what it feels like to be subsumed by a force larger than yourself."

After the crisis over Anna, the eighties were a decade of ups and downs. The fragile calm shattered in 1987, when Roth, overwhelmed after a painful knee operation and possibly suffering a reaction to a combination of the sleeping pill Halcion and the anti-anxiety medication Xanax, went into a severe depression. In 1989, he underwent open-heart surgery; not long after, his father died.

Bloom says, "He used to say to me toward the end of our relationship—which I didn't know was toward the end—'We've been through so much together.' It was true." In 1990, Philip Roth and Claire Bloom finally tied the knot. "He didn't want to marry; I wanted to marry," Bloom recalls. "I thought it was about time after fifteen years. I just felt we'd been through so much together, and I wanted to be his acknowledged wife. I was very happy when it happened, and so was he. He once told me, 'I wish we'd married years ago.' "

But after a couple of years, Bloom writes, Roth began to withdraw from her, at one point demanding that Anna be allowed to spend only one week a year at the Connecticut farmhouse and barring her altogether from the New York apartment. Wounded by the critical and public reception of *Operation Shylock* (especially by John Updike's qualified praise in *The New Yorker*), Roth suffered a recurrence of his depression. An almost complete breakdown landed him in Silver Hill Hospital in Connecticut, where, in one of her book's most cruelly chaotic turns of events, Bloom spends a night sedated in a separate room, in shock over Roth's rejection. Weeks earlier, he had turned on her savagely, announcing that he wished to end their three-year marriage.

"Being a writer, Philip had this invective," Bloom says now. "He could say things that were so wounding, there was no comeback—you just sat there stunned. In the hospital, that wasn't intellectual force; it was sheer dreadful, unreasonable anger." She adds later, "I am told that in the particular kind of breakdown he had, you often turn against the person you love most and reject them, because there's nobody else around. And that's what he did."

REJECTED BY ROTH, BLOOM ESCAPED TO IRELAND TO FILM A TELEvision role—only to be followed by phone calls from his friends and advisers urging her to vacate their New York apartment for six months so that Roth, out of the hospital by then and fearful of living alone in the country, could be nearer his psychotherapist and friends.

"That was the thing that really shocked me," recalls Rafael Navarro. "Claire arrives in Ireland; there's one call from Philip's psychiatrist, all these calls from Philip's various women friends. That shows an unbelievable amount of manipulation on his part. It's almost Mephistophelian." A few months later, in late 1993, Roth served Bloom with divorce papers, accusing *her* of "cruel and inhuman treatment."

So why did Bloom sign the prenuptial agreement in the first place? "First of all, I was very naïve," she says. "I didn't understand that Philip could walk away from the marriage and leave me homeless, that he could or would. I thought we'd be together always. I was 59, Philip was 57. We were getting up there." A pause. "But basically it comes down to the fact that Philip didn't want me to have anything because he felt I would leave it to my daughter."

Later on, Bloom finally discovered the apparent source of Roth's animosity toward Anna. According to her sister-in-law, and later confirmed by Anna, on two separate occasions seven years apart, Roth had made sexual advances to one of Anna's closest friends, named Rachael Hallawell—

Photographs: left to right, Photofest; Phil Roach/Photoreporters; Dan Borris/Outline.

"almost a daughter to me," says Bloom.

Bloom says that Anna told her that she had written to Roth, saying she detested him. "Anna had this secret which I didn't know, about Rachael," Bloom recalls. "So of course I didn't know anything about this terrible undercurrent. Nobody told me. Which I think is right. To say that I was blind must be an understatement." (Neither Anna nor Rachael would comment for this article.)

"What amuses me," says Rafael Navarro, referring to the two alleged incidents involving Hallawell, "is that Philip's always abhorred Woody Allen because of the sentimentality and the vulgarity. The thing about Philip is that he has exquisite taste because he always knows when he's being vulgar. When [the affair with Soon-Yi Previn] came out, he was so full of contempt, full of thunder—'How disgusting,' et cetera. . . ."

Bloom was in for more unpleasant surprises. She found out that during his "six months alone," Roth had evidently taken up not only with an old friend of his and Bloom's—called "Erda" in the memoir—but with a fellow patient at Silver Hill.

"The decent thing would have been for him to say, 'Look, I think our marriage has run its course; I've found someone else,' " she says. "But he knew that my reaction would have been extreme hysteria and fury, and I think he was afraid that I might give him a heart attack. I always thought that might have been at the bottom of why he got rid of me in such an appalling way." Her laugh is weary. "Erda had an even worse run than I did."

Eventually, Bloom received a $100,000 settlement from Roth—who in 1990 had signed a $1.8 million contract for a three-book deal. He also kept the apartment and the house. But the emotional impact was far worse. Her friends agree that the breakup traumatized her; the word *devastating* comes up over and over again.

"She was shattered," Honor Moore says, adding, "but I've seen her take hold of her resources of pure strength—pure kind of *mensch* strength—and embrace the notion of being a woman alone, and sort of throw herself into that. She's much more available as a friend now. Philip was in very bad shape when the split-up happened. He was very ill, and because it was said that he was depressive, he was fighting for his life, and he behaved toward her in a way that was horrible."

BLOOM WON'T COMMENT ON ROTH'S PSYCHIATRIC DIAGNOSIS, and even removed a reference to it from the bound galleys of her book. "That's not my business to say, and it was a mistake to write about it in the first place," she says. "Philip wrote about it himself in *Operation Shylock.*"

It's unreasonable to expect that a writer like Roth, who has made a career of excavating and scrutinizing his own psyche, wouldn't suffer some trauma to self along the way. Perhaps the increasing disorder of his married life took too much away from what Hobhouse refers to in *The Furies* as the writer's "purposeful deprivation . . . the cultivation of dullness so that writing can be an escape from it." Or perhaps Roth finally chose writing over life, control over chaos, art over its shabbier, less inflected model.

Whatever the explanation for Roth's hostility toward her—which apparently did not abate when his illness did—Bloom seems to have successfully put it all behind her, or nearly. For the past two years, she has been living in a one-bedroom apartment on the Upper East Side. She is constantly working, as she always has, doing television work in Britain and stage roles in the U.S. In November, she slogs her way through a flooded Holland Tunnel in the Sylvester Stallone action movie *Daylight.* A far cry from classical roles in the West End, perhaps, but Bloom is supporting herself, and her career is thriving.

Moreover, the past few years, however painful, seem to have enriched her work. Reviewing her recent appearance in an out-of-town revival of *Long Day's Journey Into Night,* Ben Brantley of the New York *Times* noted, "Ms. Bloom seems to have forsaken the tradition of playing O'Neill's greatest female character as a tragic, girlish ghost who haunts her own past. This Mary Tyrone is mad. And not in the Ophelia-ish sense, but hopping mad, looking back more in anger than melancholy." It appears that Claire Bloom has laid the concept of victimhood to rest.

"I'm not alone," Bloom says. "I have my family and my friends. I don't have a partner, and I may never again, and that's sad." A short, melancholy laugh. "I would have liked that, but boy, is it hard for a professional woman to have everything, especially an actress." Bloom hesitates. "One is often extremely lonely. I don't like living alone. I like to live with someone, for someone. You know?"

How will Roth react to her book? "I think he will disregard it. He'll have no comment. I hope he reads it and sees how much I loved him. But he knew that." Later, she adds, "He will be hurt by some of the details that I reveal, but—" she laughs, unmaliciously—"not as hurt as I was when I found them out." Earlier, she had this to say: "I hope he'll understand that it's a book about a wonderful man. A remarkable, brilliant man with whom I was very fortunate to live for all those years. I wouldn't have missed those years for the world. Philip's influence on me was enormous. It was the only proper relationship of my life."

"I'm very careful not to go anywhere where he might be. I think it would upset him, and that would certainly upset me," says Bloom. Francine du Plessix Gray has seen Roth only twice since the divorce, once at a funeral, once at a restaurant. When the breakup occurred, it seems, Bloom got custody of the Grays. "I miss his friendship very much," Gray says, "but I understand very much that he does not want to see me."

Roth, through his agent, Andrew Wylie, declined to be interviewed—but then, you could say that he has already said enough. Readers will find a character named Claire throughout his work. In *Operation Shylock,* "Claire" is the endlessly apprehensive wife of the narrator, "Philip," who as the book opens is recovering from a breakdown. In *Deception,* a thin, prurient novel that is widely considered Roth's least successful, a nameless, hysterical, middle-aged actress—early on, named Claire, until Bloom threatened to take legal action—confronts her husband

(continued on page 110)

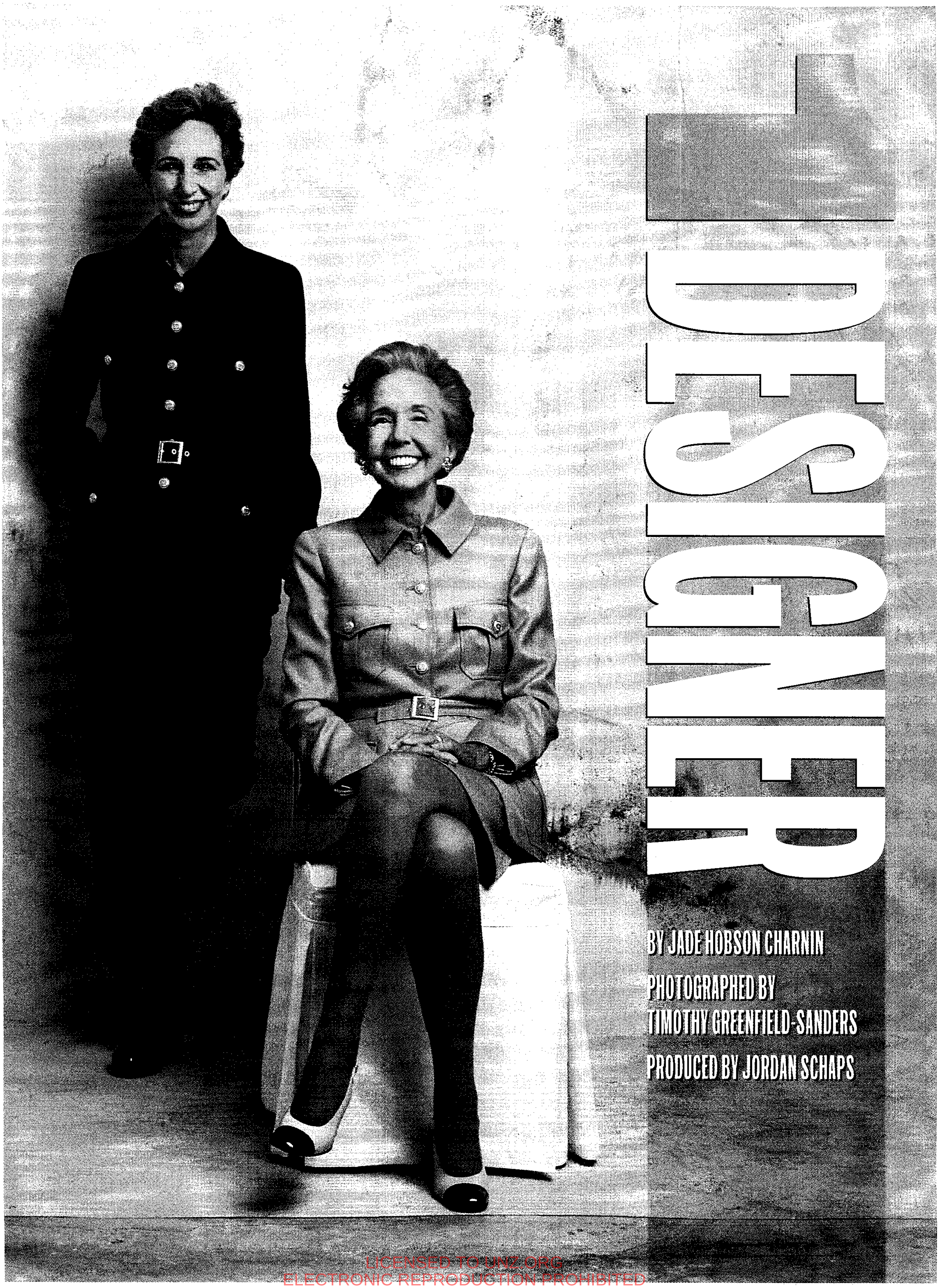
BLOOM EXPOSES

THE ARTIST AS A SPECTACULARLY TROUBLED AND MANIPULATIVE MAN—SOMEONE WHO IS 'BASICALLY IMPOSSIBLE, AND SHOULD NOT HAVE RELATIONSHIPS.'

Photograph by Norman Jean Roy/Edge.

4 GENERATIONS

ON THIS PAGE ARE FOUR GENERATIONS OF ONE FAMILY, ALL WEARing the same classic Chanel jacket—to very different effect. From left: Katie pairs it with jeans and boots; baby Jilly goes for the maxi-coat effect; Katie's mom, Peggy, is subdued, businesslike, and elegant; and Adele, the matriarch, comes off anything but matronly. They are the perfect embodiment of what is amazing about Chanel: its remarkable ability to adapt itself to new sensibilities and mean something different to each generation that encounters it.



DESIGNER

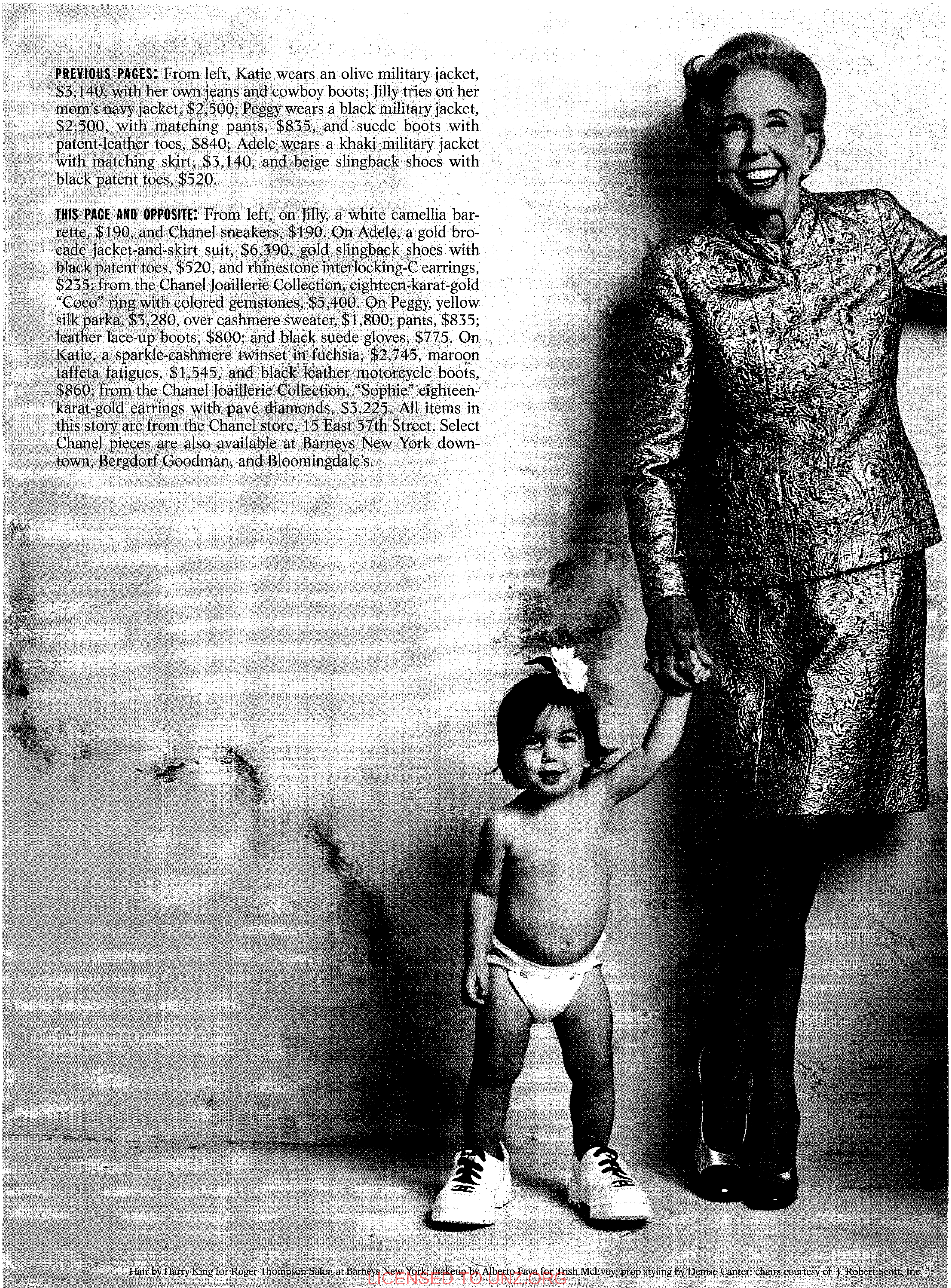
BY JADE HOBSON CHARNIN

PHOTOGRAPHED BY
TIMOTHY GREENFIELD-SANDERS

PRODUCED BY JORDAN SCHAPS

PREVIOUS PAGES: From left, Katie wears an olive military jacket, $3,140, with her own jeans and cowboy boots; Jilly tries on her mom's navy jacket, $2,500; Peggy wears a black military jacket, $2,500, with matching pants, $835, and suede boots with patent-leather toes, $840; Adele wears a khaki military jacket with matching skirt, $3,140, and beige slingback shoes with black patent toes, $520.

THIS PAGE AND OPPOSITE: From left, on Jilly, a white camellia barrette, $190, and Chanel sneakers, $190. On Adele, a gold brocade jacket-and-skirt suit, $6,390, gold slingback shoes with black patent toes, $520, and rhinestone interlocking-C earrings, $235; from the Chanel Joaillerie Collection, eighteen-karat-gold "Coco" ring with colored gemstones, $5,400. On Peggy, yellow silk parka, $3,280, over cashmere sweater, $1,800; pants, $835; leather lace-up boots, $800; and black suede gloves, $775. On Katie, a sparkle-cashmere twinset in fuchsia, $2,745, maroon taffeta fatigues, $1,545, and black leather motorcycle boots, $860; from the Chanel Joaillerie Collection, "Sophie" eighteen-karat-gold earrings with pavé diamonds, $3,225. All items in this story are from the Chanel store, 15 East 57th Street. Select Chanel pieces are also available at Barneys New York downtown, Bergdorf Goodman, and Bloomingdale's.



Hair by Harry King for Roger Thompson Salon at Barneys New York; makeup by Alberto Faya for Trish McEvoy; prop styling by Denise Canter; chairs courtesy of J. Robert Scott, Inc.

4 GENERATIONS, 1 DESIGNER

PLANET HOLLY

YO, WALL STREET! A yearlong battle over Sly Stallone is providing a delicious glimpse into celebrity finance and how the star's new theme-restaurant guru is turning fame into stock-market gold. By Corie Brown

WOOD BABYLON

FUSION CUISINE

Stallone hamming it up at the 1994 opening of Planet Hollywood Hong Kong.

ANTHONY FILITI IS A BIG MAN WHO LIKES TO BOAST OF HIS SIcilian heritage. He wears his heft with pride, in the Mediterranean style, the extra pounds bulging assertively under pants belted high above the waist. His 70-year-old eyes are cloudy behind thick lenses. For five years, this man managed every penny of Sylvester Stallone's money, controlled all of his financial accounts, and held his power of attorney, all without a single contract or letter of agreement between the two men. ■ But this past June, Filiti was in a Florida courtroom defending himself against charges that he had mismanaged millions of dollars belonging to Stallone, his former stepson (Filiti divorced Stallone's mother, Jackie, twenty years ago). The Florida hearing was the first step in an effort to settle a tangle of suits filed by Filiti against Stallone and his new money managers, and subsequently by Stallone against Filiti. According to transcripts of that hearing, Filiti was vague on the details of why millions of dollars had been moved back and forth among Stallone's many accounts. But he did remember some things.

Why did you use Stallone's money to buy stocks in your name? Filiti was asked. "Accommodations," said Filiti. The attorney pressed him to explain. "More or less what I felt was the proper thing to do," said Filiti. *Such as?* "Janice Dickinson," said Filiti. "She alleged that [Stallone] was the father [of her child]. He agreed that he might be the father. He wanted to send her checks. I sent her my checks. He reimbursed me. I didn't want her to go around town showing the checks. There were many, many instances of this, because I was a stepfather covering for him."

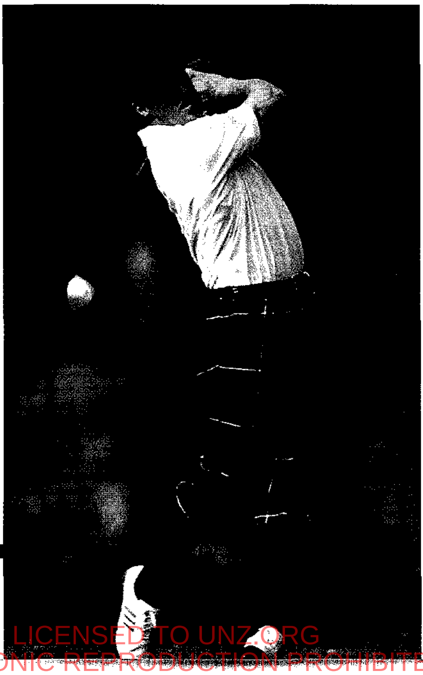
And what about the foreign accounts in your name, Mr. Filiti—can you explain those? "Mr. Stallone has what I would call not very good sex practices," Filiti said. "These sex practices concerned me and Mr. Stallone. We had a discussion where I said, with the present era, with the venereal diseases going on, that he should have some money overseas because, if he ever came down with AIDS, there would be lawsuits all over the place."

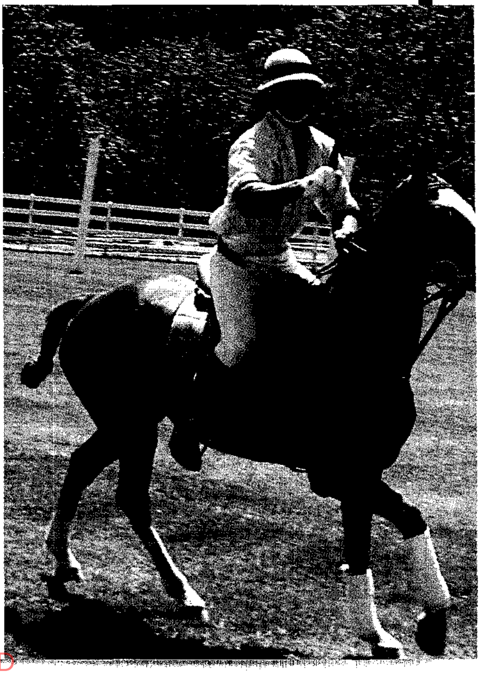
In a later interview, speaking in a voice often close to a whisper, Filiti tells the story of the five-year "favor" he did his former stepson. And while Filiti acknowledges earning millions of dollars in compensation for managing Stallone's finances, he says anyone else would have charged more. By his accounting, he turned $23 million in debts into $89 million in assets for Stallone. No mean feat, he says, considering that Stallone spent more than the millions he made every year.

So what went wrong? Filiti ended up in court, he says, because he was too good at his job. He wanted to protect "his son" from Planet Hollywood's high-flying chairman, Robert Earl, a man he believes was using Stallone to pump up the value of his company. Filiti blames Earl, whose business adviser has now taken over management of the star's finances, for turning Stallone against him. When Filiti tried to restructure Stallone's Planet Hollywood deal to reduce the star's tax exposure, he says, Earl began a crusade to discredit him.

"Filiti is a liar," says Earl, sitting in his Beverly Wilshire Hotel suite this past summer. He is a small enough man to be able to sit cross-legged in a chair. He moves constantly, often raising his voice in excitement. He has contempt for anyone who would believe "the old windbag," as he calls Filiti. "One hundred percent true that if Robert Earl hadn't come into Sly's life, Filiti would still be there," says the 44-year-old Earl. "Filiti has lost Sly a fortune." (Stallone declined to cooperate with this story.)

The showdown affords a rare glimpse inside the often-strange world of Hollywood finance, but also sheds some light on how Planet Hollywood quite literally sets the price of fame. At stake here is more than the reflected glamour and very real money that comes with managing a $20 million–a–picture star. Stallone, who is 50 years old, is in fact crucial to the success of one of this past year's most hyped initial public offerings. As a "founder"—along with Arnold Schwarzenegger and Bruce Willis—of the burgeoning Planet Hollywood chain, Stallone was granted a substantial stake in Planet Hollywood—almost 3 percent of the outstanding shares, Filiti says. Though Stallone was under no obligation, the stock gift proved sufficient motivation for him to appear at restaurant openings around the world (there are now 41 Planet Hollywood restaurants in thirteen countries) and show up for numerous promotional events. This strategy has been astonishingly successful, to the point that Planet Hollywood stock, some six months after its April IPO, was trading late last week at about $23, $5 above the offering price. It represents a wildly optimistic multiple of 51 times estimated 1996 earnings. By comparison, Microsoft trades at 39 times current earnings; the average S&P 500 multiple is less than 20. Thanks to Earl's brilliant leveraging of celebrity, Stallone's stock could be worth as much as $70 million. But there is a catch: Stallone and a number of other privileged insiders will be able to cash in as much as half of their stock beginning this Wednesday.





SLY BOOTS

While Stallone played landed gentry—golfing, horseback-riding, skiing with Kurt Russell—his adviser was investing millions in projects Sly says he knew nothing about.

Photographs: previous pages, DMI Photos; this page, left to right, Globe Photos, J. Bryson/Sygma.

(The other half is restricted for another two and a half years.) And once Earl's stars have made their money, what will compel them to travel to, say, Melbourne or Bangkok, where Planet Hollywood hopes to open restaurants in the coming year?

ANTHONY FILITI WORKS OUT OF a jumble of cheaply divided rooms carved out of a low-rise office building in South Philadelphia along an all-but-abandoned section of the Delaware River. His view is of a shuttered factory festooned with gang graffiti. His furniture is mostly worn tables and chairs from the seventies. A garage sale's worth of stuff has collected on the windowsills and floor—an empty fish tank; a globe night-light; a Beretta-shaped cigarette lighter; old in-store display placards for Filiti's company, Chianti Cheese.

Stallone's art covers the walls in the reception room. There is a collage made from the pages of the *Rocky* script, an abstract oil in browns and yellows, a signed photo of Stallone with his son, Sage. Filiti's favorite piece of art, not a Stallone original, hangs directly in front of his desk. He calls it *Your Piece From Birth to Senility.* It is a super-realistic painting of a naked fat man sucking one thumb while the other hand grasps a huge .357. The man's penis lolls out beneath the gun.

Sitting back comfortably in his office, Filiti details the star's financial situation. Frequently, he breaks to take a call from someone who seems to be a broker or to check stock quotes on his computer.

According to Filiti, Stallone has been a wealthy man ever since *Rocky* was released in 1976. His action movies always worked, if not here, then internationally. Through much of the eighties, Filiti says, Stallone gave the responsibility for handling his riches to a professional financial-management company in Los Angeles.

In 1989, Stallone told Filiti and others that he was stunned when he was informed that he didn't have the cash he needed to buy something he wanted. His financial managers had invested most of his savings—$25 million—in real-estate limited partnerships: A hotel in St. Louis; a low-income housing project in Kentucky; an industrial park in Bakersfield, California; more apartments in Tennessee, Michigan, Arkansas. Stallone's own homes were a bit swanker: a $4.5 million getaway on Malibu's Broad Beach, a $4 million home in the Los Angeles suburb of Thousand Oaks, an acre of waterfront property on the island of Kauai, and condos in Santa Monica and Carpenteria, California. As for cash, there was, in 1989, $1 million or so, plus three quarters of a million dollars more in two retirement accounts.

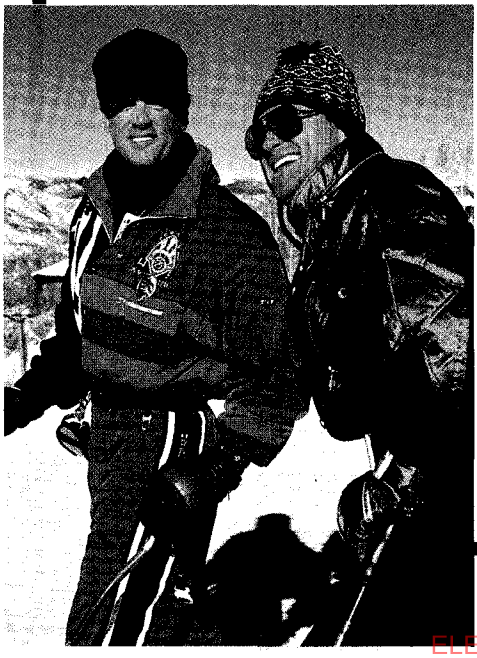
That's when Stallone contacted him, Filiti says. The actor had lost touch with his former stepfather when his mother and Filiti divorced. It wasn't like they had ever been close. When the boxer Rocky Marciano introduced his friend Filiti to Jackie, Stallone was already 12 years old. Filiti, then a successful businessman with an Italian-cheese company and a frozen-pizza-crust operation that shipped nationwide, did not try to replace Stallone's real father, who had apparently disappeared from his son's life. But he was willing enough to pay for Stallone to go to private school in Philadelphia, to boarding school in Switzerland, and then to college. When Stallone dropped out of the University of Miami just one semester shy of graduation to try his luck at acting, Filiti lost interest in him.

Twenty years later, Filiti says, Stallone called wishing him a happy Father's Day. Then the star told him he needed a new financial adviser. Was Filiti interested in the job? "So," Filiti recalls, "I took my accountant and I went in to see his business manager, and we started to do due diligence and we found that he was broke. So I said to him, 'You got a lot of problems here, but I think we can work them out. You just have to keep working.' "

Filiti was to be paid $3,800 a week, with all expenses and staff reimbursed in full by Stallone. The total bill, Filiti says, was $10,000 a week. Stallone also paid him a bonus: 10 percent of what-

JUST DOING RIGHT

Former stepfather Filiti, photographed in Philadelphia last week, had total financial control over Stallone for five years.



Photographs: top to bottom, Russell Turiak; Kevin Mazur/London Features.

ever gains he could show at year's end. The calculation of those gains was left to Filiti's discretion. The deal was so lucrative that Filiti let his own company go fallow, spending all of his time, he says, on Stallone's accounts.

From a perusal of some of Filiti's Stallone records, it is impossible to judge his performance as a money manager. The records, dated October 1995, apparently the most recent available, are woefully incomplete. The value of the real-estate partnerships seems to have been reduced from the almost $25 million in 1989 to $3.6 million; how that smaller number was arrived at and what it means is left unexplained. Stallone's retirement account now adds up to $10.5 million. There is an additional $9.5 million in stocks, $5 million in bank certificates of deposit, and $4 million more in other cash accounts. On a page-long list of loans is one to Filiti for more than a million dollars. There are several more loans to companies Filiti owns. There is no record at all of several investments—such as a movie, a cheese factory—that Filiti acknowledges he made for Stallone. Nor does Planet Hollywood make an appearance.

But never mind those anomalies, says Filiti. He gives his word that he "did right" by Stallone. Doing right, he says, included raising questions about Stallone's involvement in Planet Hollywood. He was particularly fretful, he says, about the tax implications of Stallone's stake in Planet Hollywood.

Tax law is tricky and, by his own admission, not Filiti's specialty. Still, Filiti says, he weighed in because he thought he had a way to shelter Stallone's expected Planet Hollywood windfall. He believed the company's initial public offering could make Stallone liable for taxes on stock he held in the company while it was still private. (Tax experts say that it is possible Filiti's concerns were well founded but doubtful that anything could have been done to reduce Stallone's exposure after he signed his deal with Planet Hollywood in 1991.)

Earl, Filiti says, assured him that the stock was not taxable until it was sold and, furthermore, promised to loan Stallone the money to pay those taxes if he was wrong (Earl denies having those conversations). In any case, Filiti decided that Earl must be hiding something.

And there were indeed ghosts in Earl's closet. For one thing, a lawsuit had been filed against Planet Hollywood by Harry Macklowe, the landlord of the chain's New York restaurant on West 57th Street. Macklowe had claimed in 1994 that Earl was stiffing him in order to, among other things, siphon off $1.5 million from New York to fund Schatzi's, Schwarzenegger's Santa Monica restaurant. The suit was settled earlier this year. More ominously, Filiti says, he saw financial statements showing that only a few of the Planet Hollywood restaurants were profitable. It was clear, in any case, that the individual restaurants tended to become less profitable after the first-year hullabaloo died down. The key to Planet Hollywood's growth, therefore, was opening more high-profile restaurants in big cities. And there weren't many more markets that could support them. It looked to Filiti that Stallone was going to face the double whammy of being forced to pay huge capital-gains taxes on the value of the initial public offering of a stock that subsequently was going to lose value. Filiti says he alerted Stallone and Stallone's lawyer, Jake Bloom, about his concerns orally. He says he also wrote Bloom a letter.

Earl fumes when asked about Filiti's claims. Filiti, Earl says, never questioned Stallone's involvement in the company. "This was an old guy who thought I was God's gift to the business world," says Earl. "He would love to touch me, be near me, to phone me." The tax issue, Earl says, is a red herring intended to draw attention away from the problems Earl found in Filiti's handling of Stallone's finances.

"I'll bet Robert Earl $100,000 that he's full of shit," responds Filiti when told of Earl's comments.

Earl didn't get involved in Stallone's finances beyond the Planet Hollywood deal until, Earl says, he got a call from Stallone's attorney, Bloom. "Phoned me sometime in 1995, not for that reason, and said that one day we have to sit down with Sly. Tony [Filiti] is getting old. Tony has a weak heart," says Earl. His suspicions were aroused, Earl says, when several months later "Tony Filiti arrived in my office [in Orlando] and then was picked up from my office by a guy called Hugh Parks."

Hugh Parks Jr. had, for a brief period, been a working movie producer in Orlando. His Quest Films, located on the Universal Studios Florida lot, produced eight movies in the late eighties and early nineties with titles like *Shakma, Dream Trap,* and *King's Ransom.* Quest filed for bankruptcy in 1991. This past March, Parks was charged with defrauding investors of $3 million.

"I asked Tony why [he was meeting him]," Earl recalls, "and he said he was investing half a million dollars of his money in a movie. I said, 'Is this Sly's money?' And he said no. I told him about Hugh Parks's blemished name in the Orlando community. He said, 'Don't worry—I have it all under control.' "

Last year, Earl says, Stallone "wanted some money for his house, and Tony said, 'There is no cash.' Sly was very perturbed, and I said, 'Would you like me to have a look?' . . . He said yes."

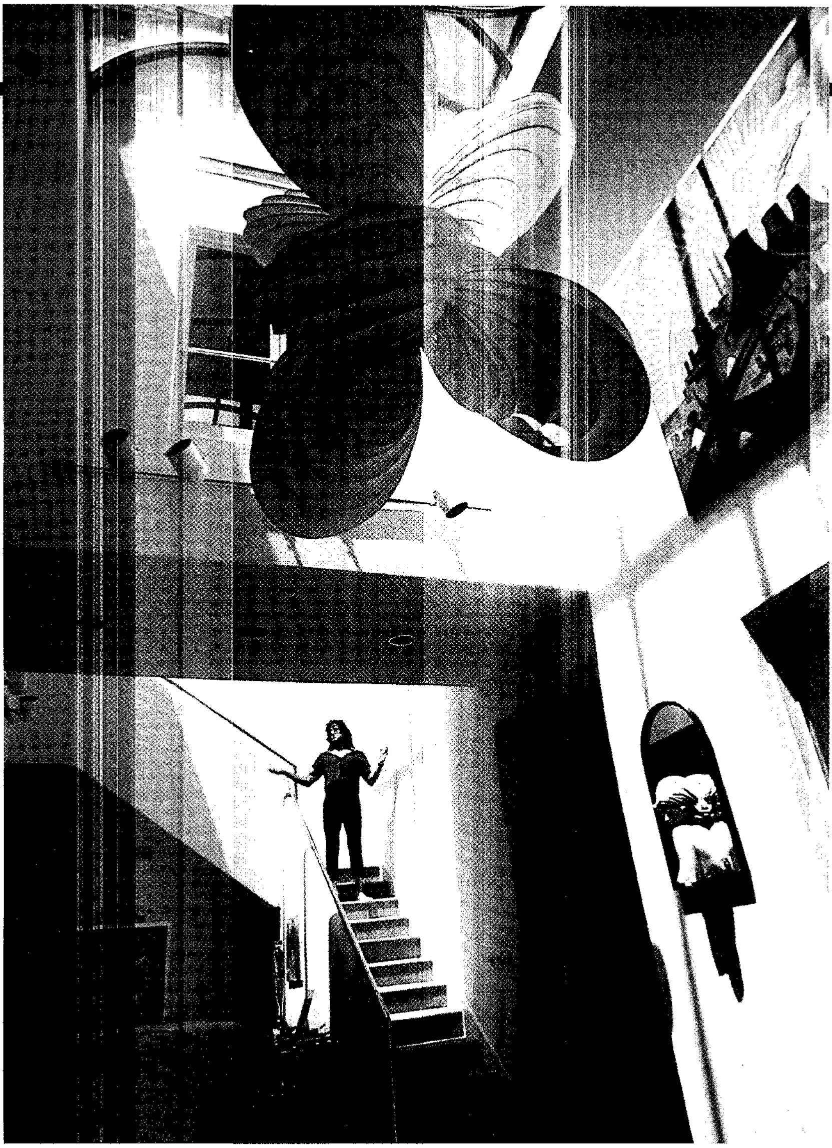
ONE YEAR AGO THIS WEEK, FILITI, EARL, and Stallone assembled in a suite in Rome's Excelsior Hotel, where Stallone was staying during the filming of parts of his forthcoming movie *Daylight.* Until this meeting, Stallone had apparently never seriously questioned what Filiti was doing with his money. Filiti met with Stallone once or twice a month to discuss his finances, then handled things himself from there.

Stallone had called the meeting at

PLAYERS

Robert Earl (far left) and Keith Barish cooked up the Planet Hollywood concept, while lawyer Jake Bloom, pictured with his wife earlier this year, provided the crucial connections to Stallone and others.

Photographs: left to right, Adam Scull/Globe Photos; Kevin Winter/Celebrity Photos.



SPENDTHRIFT

In his Malibu home in 1988: Though Stallone earned millions yearly, he is said to have squandered it as fast as it came in.

Earl's suggestion. Earl had spent several days in Philadelphia going over Stallone's accounts, visiting the businesses in which Filiti had invested Stallone's money. Earl, who believed Filiti was losing Stallone millions of dollars on bogus investments, some with Filiti cronies, says he wanted to confront Filiti with Stallone present. "Tell Sly about the movie," he taunted Filiti. Earl told Stallone that Filiti *had* in fact invested Stallone's money in one of Hugh Parks's projects. The movie was called *Vampyre Wars,* and it was being produced by Parks and Filiti himself. "Does [Stallone] know he's invested $2.7 million in a vampire movie?" Earl asked.

"We had a meeting later again that night," says Filiti. "And Robert starts again, and I said nothing to Robert. I said to Sly, 'My record speaks for itself. If you have no confidence in me, then I should resign.' He wanted me to stay. So I said, 'Listen, I don't chase Robert Earl or anybody else around to sign checks.' "

Earl had indeed hit a nerve. He described for Stallone tens of millions of dollars' worth of investments made in his name that Filiti had never disclosed.

"I have an extremely quick mind," Earl brags, "a very good financial brain, and I probably did in two days [with Stallone's accounts in Philadelphia] what it would take Price Waterhouse a million dollars, twenty people, and a year to do. And I was totally spooked by what I saw.

"I still thought I would give Filiti the benefit of the doubt" by calling the meeting in Rome, Earl says, but his explanations were "total bullshit."

In his defense, Filiti says, he put assets in his own name to insure Stallone's privacy. He never meant to keep them for himself. And as for *Vampyre Wars,* which was never completed, Filiti says, "I had often said to Mr. Stallone that there was a market for lower-budget movies made outside of the studios. I thought this was a good way for Sly to make his own films. I discussed this with him. He says I didn't. Sly has a convenient memory."

When he met Parks a few years back, Filiti says, he instantly liked him. He was cheap. He was talking about cutting agents out of the deals and had already signed up Amanda Plummer and Max von Sydow for *Vampyre Wars,* then in development. Filiti asked Gene Kirkwood, the producer of the original *Rocky,* to be involved. "Stallone had loaned [Kirkwood] a lot of money. I thought Stallone liked him," Filiti says. (Kirkwood did not return phone calls for comment.) Filiti, Parks, and Kirkwood met in Jake Bloom's office to discuss the movie, Filiti says. "[Bloom] didn't think Sly should be involved personally," Filiti recalls, "but he didn't say anything about his finances not being involved. I had carte blanche to do whatever I wanted with Sly's money." Filiti cast his son-in-law in a part.

There are credible explanations for every investment, Filiti says. In hindsight, however, he is willing to concede: "Mistakes were made."

AFTER ROME, FILITI VOWED REvenge. He hired Anthony Pellicano, a celebrity private investigator he'd met years earlier through Stallone. Pellicano is best known for representing Michael Jackson during his battle against charges of child molestation. Pellicano had jousted before with both Earl and Stallone. He represented Peter Morton, one of the original owners of the Hard Rock Cafe, in his losing suit, filed in 1991, to block Earl from developing Planet Hollywood—Morton believed Earl was ripping off his celebrity-theme-boîte idea. Stallone was a former Pellicano client, but the two had fallen out years earlier.

This past March, Filiti filed suit against Stallone, Earl, and Earl's financial manager, David Rosenberg, claiming that he had been defamed and that his business agreement with Stallone had been tampered with (Earl and Stallone countersued, charging breach of fiduciary duty). Filiti's suit, filled with what he believed to be damaging information about Planet Hollywood's operations, was more than just a hassle for Earl. He was just about to take his com-

Photograph by J. Bryson/Sygma.

pany public, and he didn't want a suit mucking up his well-orchestrated campaign to sell the offering.

Planet Hollywood did indeed go public in mid-April at $18 a share and rose to $32 by day's end, making it one of the more remarkable IPOs of an IPO-mad spring. The stock has cooled off since, dropping most recently in the wake of a *Wall Street Journal* story two weeks ago reporting that several mutual funds that had strongly backed Planet Hollywood were now cashing out.

EARL FIRST MET STALLONE, EARL says, when he was running the eastern-U.S. half of the Hard Rock Cafe empire. He met a lot of celebrities during the late eighties, he says. Certainly more than during his previous job building a chain of tourist-friendly theme restaurants. Earl's knack for mass appeal made his Hard Rock Cafe at Universal Studios Florida the second-highest-volume restaurant of any kind in the country. Its annual sales of $50 million were bettered only by those of the legendary Hilltop Steak House outside Boston.

In 1990, Earl joined movie producer Keith Barish to launch Planet Hollywood. From the beginning, he says, he wanted celebrity partners. "I was fed up with spending two hours a day waiting outside a rock star's dressing room waiting for them to finish their performance and to come out dripping and put their arm around me and present me with a guitar," Earl says, referring to the music memorabilia that was Hard Rock's stock-in-trade. "The refinement that I needed was to have celebrities in our ownership group prepared to promote our trademark." The targets were big: Stallone, Willis, Schwarzenegger. Earl knew Stallone well enough to call him. And Barish knew Schwarzenegger from producing *Running Man.*

But neither Barish nor Earl was a Hollywood insider. Though he'd produced *Sophie's Choice,* Barish was largely thought of as a money man, a newcomer who'd made his fortune in a Florida land company called Gramco.

Barish's attorney—Jake Bloom, as it happens—provided the important bridge to the stars. With his scraggly gray beard, prophet's hair, and flowing caftans, Bloom is a Hollywood icon, a respected deal-maker representing Willis, Schwarzenegger, and Stallone as well as Jean-Claude Van Damme and director John Hughes. Thanks to Bloom, all five became Planet Hollywood pitchmen. For his work, Bloom was apparently paid in Planet Hollywood stock.

In a recent interview, Bloom at first insisted that he didn't know anything about being given stock for his services. Then he dismissed the significance of his holdings, saying he hadn't received nearly as much stock as his clients had. But if he was paid his customary 5 percent off the top, standard among entertainment attorneys, he could now own more than $20 million in Planet Hollywood stock. Bloom declined to confirm that figure.

Embracing Bloom proved such a brilliant move that Barish and Earl decided to bring more Hollywood deal-makers into their fold with gifts of stock: Stallone's agent, Ron Meyer, then president of Creative Artists Agency and now president of MCA; Lou Pitt, Schwarzenegger's agent at International Creative Management; and Arnold Rifkin, Bruce Willis's agent and head of the William Morris Agency's movie department. Other agents, lawyers and even a few studio chiefs are said to be shareholders as well. The idea, says Earl, was to get a key person everywhere who would be "supportive."

Having much of power Hollywood personally invested in promoting the restaurant chain proved to be a smart strategy. Earl was able to charge $2 million for Planet Hollywood franchise rights even before the first restaurant opened. That was, insiders say, as much as the Hard Rock Cafe had ever received from a franchisee. As the momentum built, other stars wanted to be involved. And with them came the free memorabilia, crucial to selling the Hollywood theme concept. While studios had previously been little interested in helping Barish and Earl decorate their restaurants, calls from, say, Schwarzenegger got immediate action.

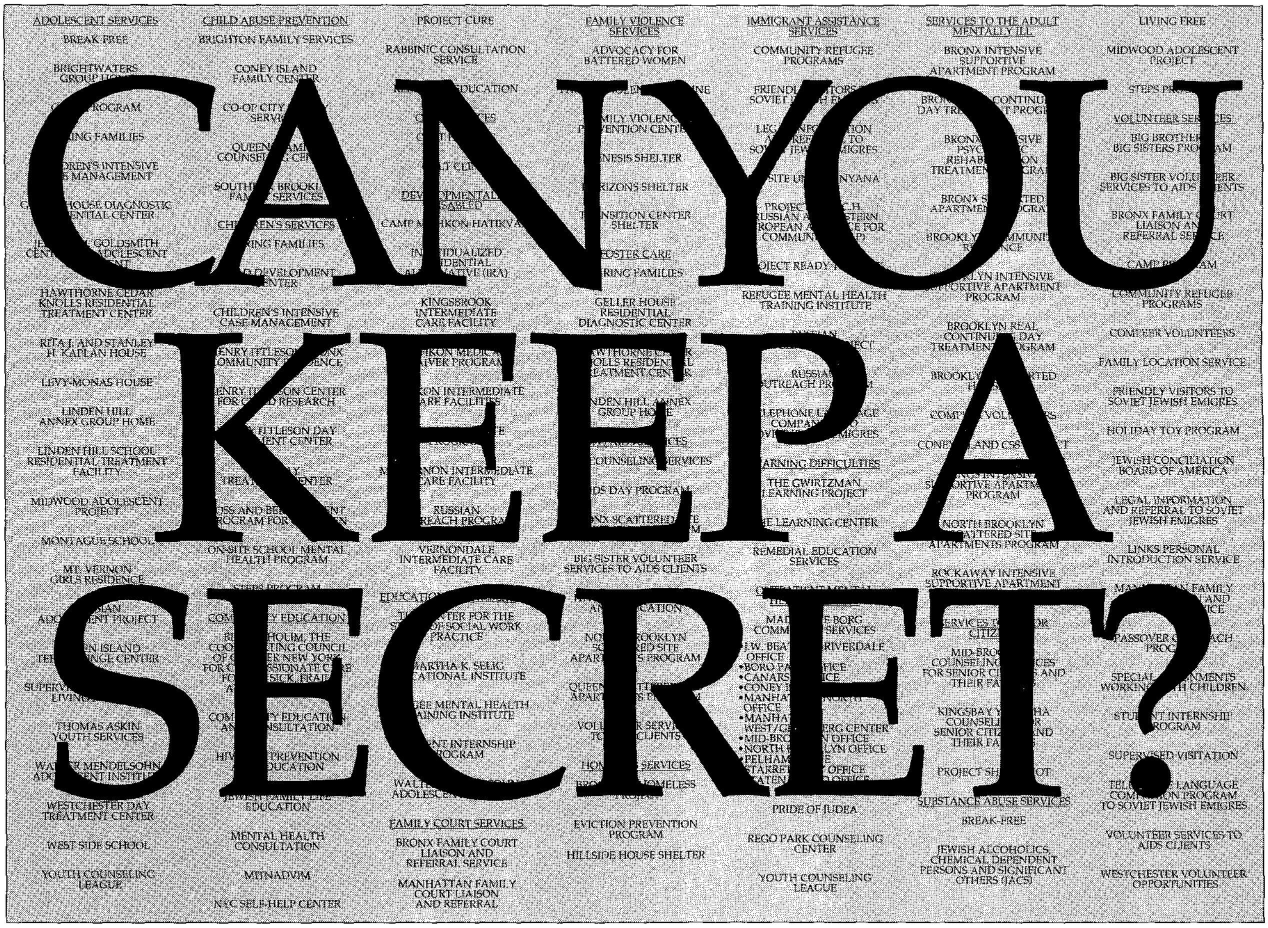
For Stallone, the benefits of being associated with Planet Hollywood were immense. Signing on five years ago during his disastrous flirtation with comedy—*Oscar; Stop! Or My Mom Will Shoot*—he was still two years away from his comeback hit, *Cliffhanger.* Through Planet Hollywood, he started getting his first good press in years. All he had to do was show up for groundbreaking ceremonies and openings and he had five minutes on E! Entertainment Television, a minute on *Entertainment Tonight,* a mention in the party pages of newspapers. Suddenly, he was hot again. "The role of the celebrities has never been anything but one that has been helpful to their careers," Earl says. "Any one of them will tell you that second to their movie careers and their families, we're next in line. Planet Hollywood is my vehicle for creating a huge leisure empire, and hopefully you will interview me again when we are the largest—and my stockholders will be exactly the same."

BUT AS THE RESTRICTIONS ON SOME INSIDer sales, including Stallone's, are lifted this week, will the stockholders start bailing out? The threat of that happening has been considerably lessened, at least in Stallone's case, now that Filiti is no longer in his life. Stallone's new financial manager, Rosenberg, has been Earl's business adviser for twenty years.

Wayne Daniels, an analyst at Schroeder Wertheim, says he is not worried about an insider selling. But to celebrities sick of walking red carpets and waving at screaming fans, it must seem like a tempting time to cash out. Which could mean trouble for Earl. A sell-off would decouple Planet Hollywood from its greatest asset: celebrity. And now that the business is maturing, it could be hard to lure comparable stars in as replacements. According to Hollywood managers and agents, there is considerably less interest in getting clients involved with Planet Hollywood these days, though Schwarzenegger and Stallone did appear at openings in Moscow and Berlin last month. "It's not how you want to position your clients," says one manager who rebuffed an approach by Earl. Perhaps anticipating this, Earl has been moving Planet Hollywood aggressively into new ventures: two additional theme-restaurant chains, a casino, a perfume.

After Filiti's appearance in the Florida courtroom, settlement discussions began in earnest between the former stepfather and the man he refers to as his son. It was clear no one had anything to gain from a further public airing of Stallone's financial accounts—or Planet Hollywood's. The two parties have reached an "amicable settlement," and a Florida judge ratified the agreement last month. Terms were not disclosed.

As for whether Stallone would be well advised to start cashing out his Planet Hollywood shares this week, you'd probably have to ask his new adviser and confidant . . . Robert Earl. ▬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MIDWOOD ADOLESCENT PROJECT
COMMUNITY REFUGEE PROGRAMS
COMPEER VOLUNTEERS
FAMILY LOCATION SERVICE
FRIENDLY VISITORS TO SOVIET JEWISH EMIGRES
HOLIDAY TOY PROGRAM
JEWISH CONCILIATION BOARD OF AMERICA
LEGAL INFORMATION AND REFERRAL TO SOVIET JEWISH EMIGRES
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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

BY CORKY POLLAN

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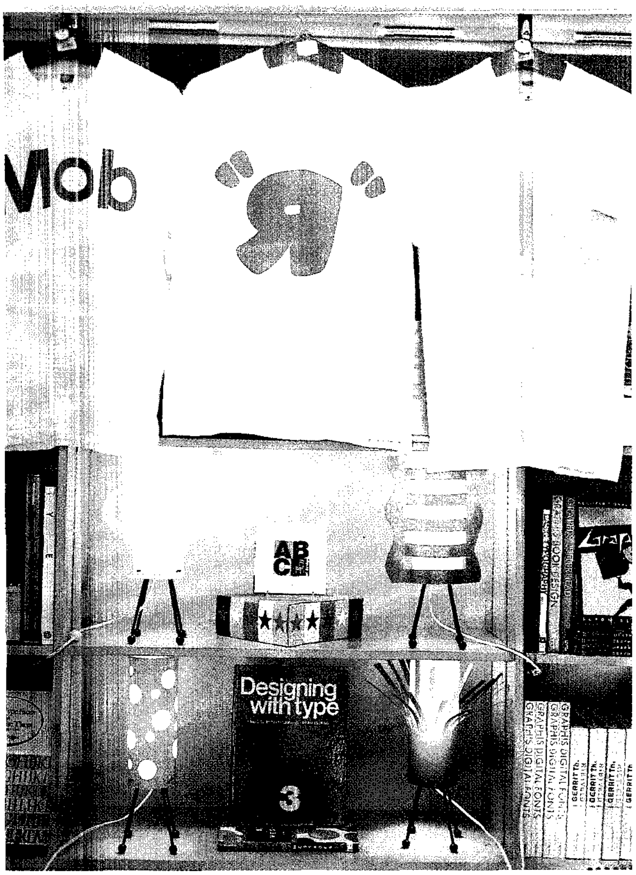
Peripheral Vision

Zelco calls them peripherals; we think of them as tchotchkes that make our computers truly user-friendly. There's a Mouse Trap that reinvents the notion: An articulated arm catches the mouse, making for a tidier desk. The Document Clip's flexible arm keeps work papers properly positioned; and with the Utility Cup, such Luddite essentials as pencils are close-by.

Our favorite is the BudVase: After staring at a *virtual* environment, it's nice to have an *actual* flower to rest your eyes on. ($13 each.)

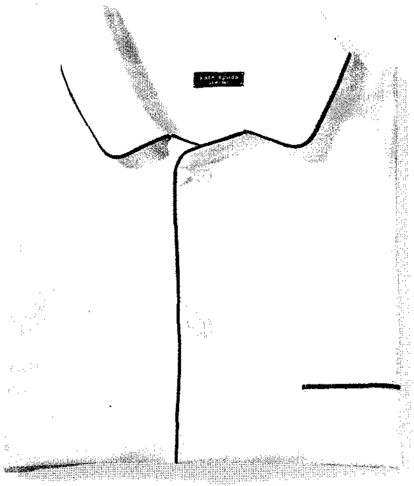
PERIPHERALS/*Civilized Traveler (all locations); Jason Office Products (140 West 31st Street, 279-7455); Whitney Museum's Store Next Door (943 Madison Avenue, 606-0200)*



Biblio Graphic

Upon entering the newly reopened Cooper-Hewitt Museum, walk past the Quaker Oats cereal and Green Giant corn and you'll find the bookshop. No, a year of renovation hasn't turned the museum into a supermarket; the cereal and corn are examples of "Mixing Messages: Graphic Design in Contemporary Culture." The shop is still in its old location, but it's been spiffed up and given a new high concept: Merchandise, now more bookish than gifty, directly reflects the exhibits. While "Mixing Messages" is up (through February 16), there's a wall devoted to type catalogues, manuals, and graphic-design books. Tom McGlynn T-shirts are playful takes on Mobil, Toys 'R' Us, and Dunkin' Donuts logos. Happily, some unrelated permanent treats have crept in, like Godley-Schwann's paper lamps, stainless-steel serving sets, and Elizabeth Gillette's scarves (from 75 cents for a pencil to $300 for a Milton Glaser poster).

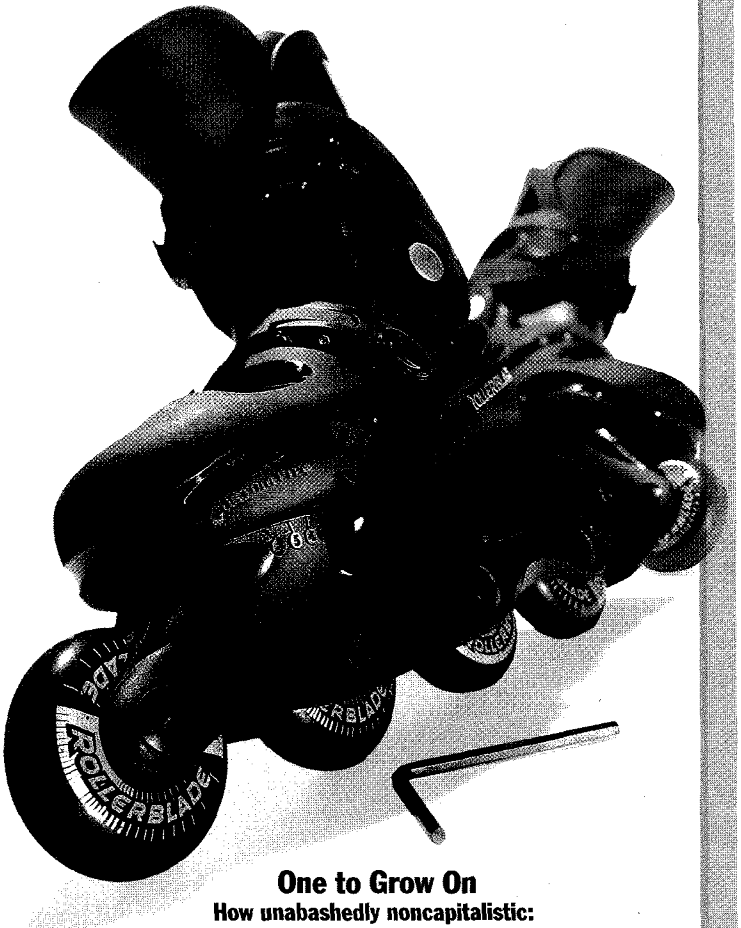
COOPER-HEWITT NATIONAL DESIGN MUSEUM SHOP
2 East 91st Street/860-6878



Pipe Dreams

Anyone who's seen Claudette Colbert in the 1934 movie *It Happened One Night* knows how sexy a woman can *look* in a man's pajamas. Sleeping comfortably is quite another matter, especially if, like designer Kate Spade, you're only five-foot-two. So Spade shrank the silhouette on her pajamas, making the body narrower and the sleeves and legs shorter, while still retaining the button fly, the drawstring waist, and the piping—in navy, red, and, come spring, untraditional green and yellow as well ($129; one size fits all).

KATE SPADE/*59 Thompson Street/206-7269*



One to Grow On

How unabashedly noncapitalistic: Rollerblade has devised a way to sell fewer of its kiddie-size in-line skates. The company's latest—Xtenblade—extends four full sizes so small fry can wear them for years. Parents simply use the Allen wrench (included) to slide the toe part of the skate shell forward to the correct size; the skate's liner is made of four-way-stretch fabric, so it adjusts to growing feet. And Xtenblade's two-buckle closure makes it a cinch for kids to get the skates off and on all by themselves ($79.99; in sizes 12 to 1, 1 to 4, and 3 to 6).

XTENBLADE/*Blades Board & Skate (all locations); Modell's Sporting Goods (all locations); and Paragon Sporting Goods (867 Broadway, at 18th Street, 255-8036)*

THE GOODS **DAVID HANDELMAN**

Bidder Sweet

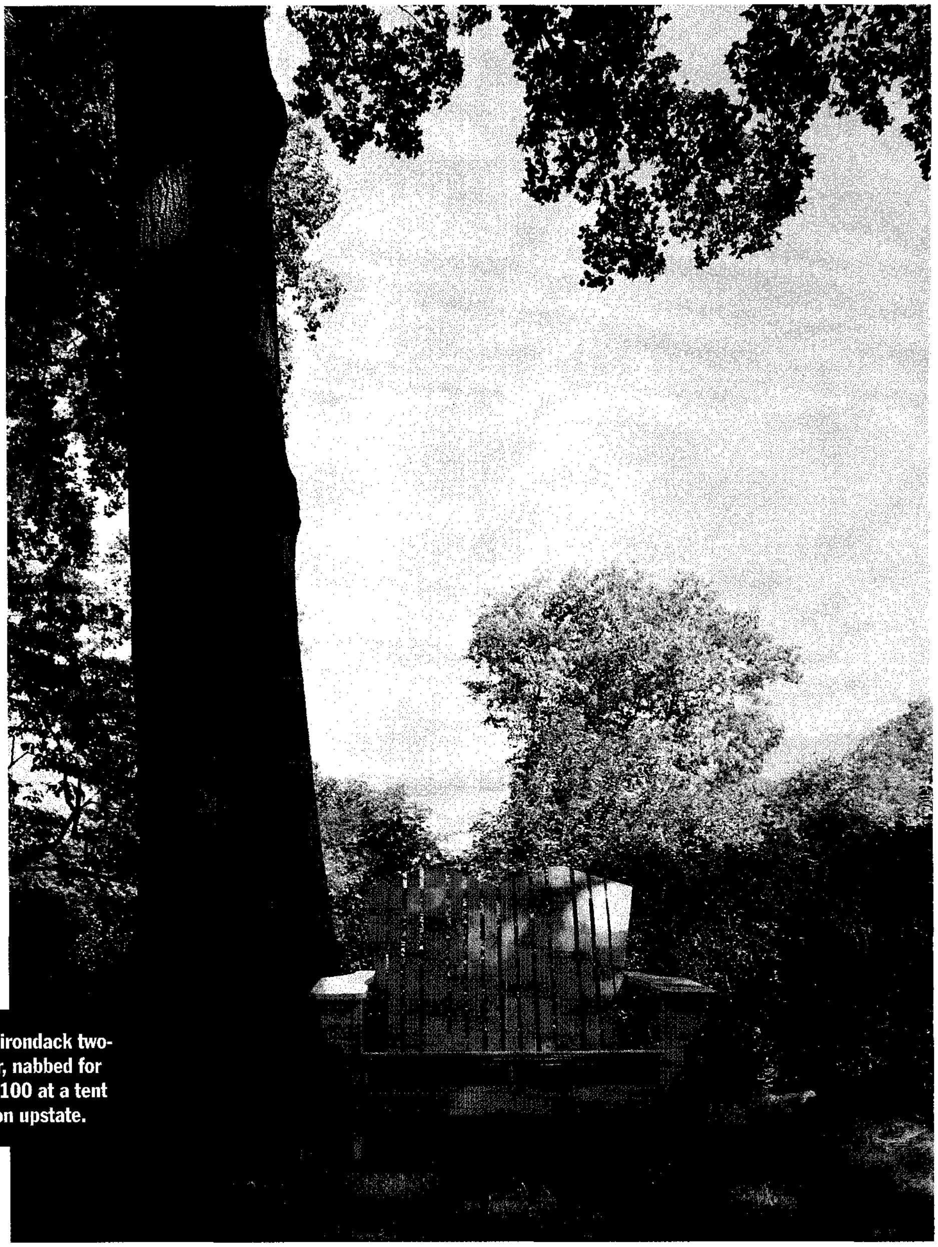
Country auctions may hold **the last cache of bargain-priced antiques.** *They're also a swell way to snoop through other people's stuff.*

AUCTIONS CAN BE DAUNTING AFfairs—especially the rapid-fire Sotheby's/Christie's variety where knowing bidders signal with imperceptible blinks and twitches. Far gentler, in both price and demeanor, are their country cousins: estate auctions.

My wife Susan and I stumbled upon our first such sale one chilly, aimless night in 1989 when we passed a hangar-size building on Route 1 in Maine called "The Blue Goose." Its sign proclaimed that an auction was taking place, *right then.* We wandered tentatively inside; four hours, a few lobster rolls, and several hundred dollars later, we had a mission-style writing table, a charmingly weathered sea chest, a pair of iron candelabra, a box of old hand-painted lawn ornaments, a delivery man willing to take it all back to New York for another $100—and a new hobby.

With antiquing so trendy, store bargains—even flea-market finds—have gotten harder to come by. At auctions, you get the thrill of being both a noble catcher in the rye, salvaging quality from a cascade of objects, and a participant in the ultimate Extreme Sport: freestyle competitive shopping. It is one thing to find a good deal, a greater thing altogether to do so while *beating out someone else.* Like a marathoner, you enter a Zen state where you lose all sense of your surroundings, focusing wholly on the chase.

Bidding can also be a worthy spectator sport. A few summers ago, we happened on the estate sale of a Mildred Gregory, held on the lawn of her turn-of-the-century clapboard house in Central Valley, New York. When we got there, the auctioneer, William Jenack, had already sold the big-ticket items—dressers, tables, couches. But people were toting folding chairs to a backyard tent, where workers in green golf shirts had already begun parading the remaining miscellany of Mildred's life, from rusted garden tools to silver tea services: in short, the fun stuff.



An Adirondack two-seater, nabbed for just $100 at a tent auction upstate.

I presented my driver's license to staff members manning a computer and got a bidder's number. We scurried around trying to assess the hundreds of items that attendees had been allowed to officially preview beforehand. Was the veneer cracked on that mirror? Was that candelabra painted gray, or was it raw metal? "There's a crate full of outdoor light fixtures," my wife reported, "and a great hooked-rug runner for the stairs." I countered with four matching painted porch rockers and a two-seater Adirondack bench.

But acquistions aside, just watching the

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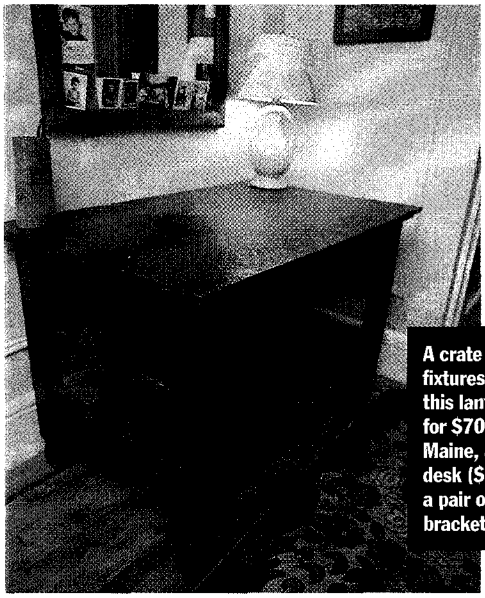
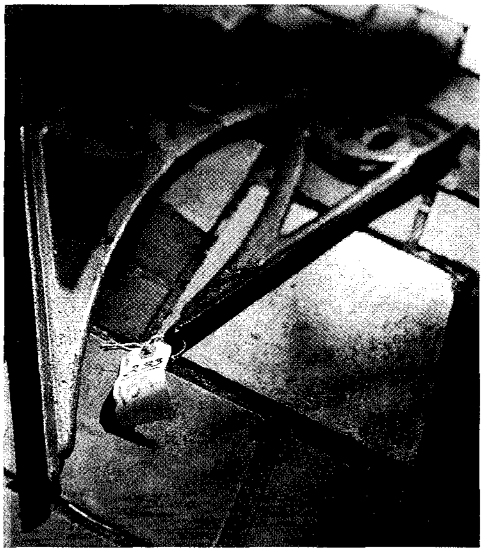
FOR NEW YORK





A crate of light fixtures, including this lantern, went for $70. From Maine, a mission desk ($140) and a pair of iron brackets ($35).

accumulated detritus of a life slowly unfold made for a fascinating show, not unlike a one-person Smithsonian exhibit. Mildred Gregory was no Jackie O., but she had lived to be 96, and her oil paintings, art pottery, memorabilia, and red-white-and-blue bunting evoked a different sort of classic Americana. We settled in for an afternoon of voyeurism, speculation, and entertainment.

As auctioneer, the mustached Jenack, dressed in shirtsleeves and suspenders, kept things moving (about 80 lots an hour) with crisp MBA-meets-vaudeville banter; if someone dropped out immediately, he'd prod, "You have to bid more than once, it's state law." If bidding seemed to peak, he'd eke out the next increment, repeating it in a cajoling mantra: "75, 85? 75, 85?"

When the first rocker we coveted came up, Jenack started the bidding at $100, but no one bought his bluff. He dropped to $20, and we raised a hand—as did a half-dozen others. But by $45, the chair was ours. We got a second for $100 (and later tortured ourselves for not nabbing the other two). We lost out on the runner but took home the Adirondack bench for $100, and the crate of light fixtures—including a matched iron pair that now flank an entry door to our house—for $70.

Ignoring my wildly negative hand gestures, Susan bought three giant boxes of miscellaneous linens, sight unseen, for $50. When they turned out to contain three vintage down comforters, several Beacon blankets, and a set of linen sheets, her eyes shone like she'd won the lottery. And when a frustrated dealer complained bitterly that it hadn't been clear that all three boxes were in the lot, our day was made.

To find an auction, get a free regional antiques newsletter, by mail or from a local antiques store, and scan the ads. (Auctions are also sometimes listed in local newspaper classifieds.) The monthly *Hudson Valley Antiquer* (and its new sister, *The Western Conn. & Western Mass. Antiquer*) runs short features, groups ads geographically, and provides a centerfold map to help you locate advertisers. Others publications include *Antiques and the Arts Weekly*, *Treasure Chest*, *Art & Antiques Northeast*, and *Antiques & Auction News.*

The general taste and style of a sale are pretty clear from the ads, but your best bet is to obtain an advance list of specific goods. Some auctioneers print up illustrated brochures; usually they'll at least provide a photocopied typewritten description and help you out over the phone. The run-on listings, laced with typos and hyperbole, read like yuppie porn. A recent mailing from Mark Vail Auction Co. in Pine Bush read: "Sheraton reeded Butler's chest . . . inlaid Art Nouveau twist leg, button ft. table . . . 40's tiger maple 5 drawer chest . . . early post office mail box station . . . papier-mâché cow in stanchion that will give milk . . . Hubley cast iron dog ashtray . . . gingerbread clock w/calendar . . . contemporary clipper ship weather vane (made locally) . . . M. Parrish Broadmoor Hotel Menu . . . & MORE!" Usually once an auction has begun, it's verboten to inspect things, so arrive early enough for the preview (sometimes you can go the day before). And come armed with dimensions of various rooms and walls (and doorways) so you don't make any sizing errors.

Though more bucolic (and usually more profitable for the sellers), tent auctions like the one we found in Central Valley typically account for only a small portion of an auction house's business because they cost more to set up. More common are the sales held in auction halls, where—if estates are small or have been picked over by relatives—auctioneers can combine estates to create a worthy sale. To serve their new retail constituents, auction halls have become somewhat more sophisticated and user-friendly, with amenities like parking, catering, air-conditioning and heating, computerization, and delivery.

It is one thing to find a good deal, a greater thing altogether to do so while **beating out someone else.**

Auctions aren't for the fainthearted or for members of Gamblers Anonymous. They're devoid of any customary consumer aids—salespeople, guarantees, logical prices, time to think—and nothing is certified, so all pur- *(continued on page 131)*

Details

RECOMMENDED AUCTION HOUSES

William J. Jenack Estate Appraisers & Auctioneers, 37 Elkay Drive, Chester, N.Y. 10918 (914-469-9095). Upcoming dates: 10/26, 10 A.M.: Antique Country Tent Auction; 10/27, 11 A.M.: Quality Estate Jewelry and Fine Arts; 11/24, 10 A.M.: Quality Antiques, Fine Arts, Coins, and Stamps; 12/8, 11 A.M.: Holiday Antiques and Books.

Mark Vail Auction Co., Kelly Avenue, Pine Bush, N.Y. 12566 (914-744-2120). 10/26, 5 P.M.: General Antiques; 11/17, noon: Clocks.

George Cole Auctioneers & Appraisers, 53 North Broadway, Suite 6, Red Hook, N.Y. 12571 (914-876-5215). 10/19, 11/2,11/16, and 11/30, 5:30 P.M.: Estate Sales.

Cold Spring Galleries, 324 Main St., Beacon, N.Y. 12508 (914-831-6800). 11/11, 11/25, and 12/9, 6 P.M.: General Antiques Auctions.

RECOMMENDED PAPERS

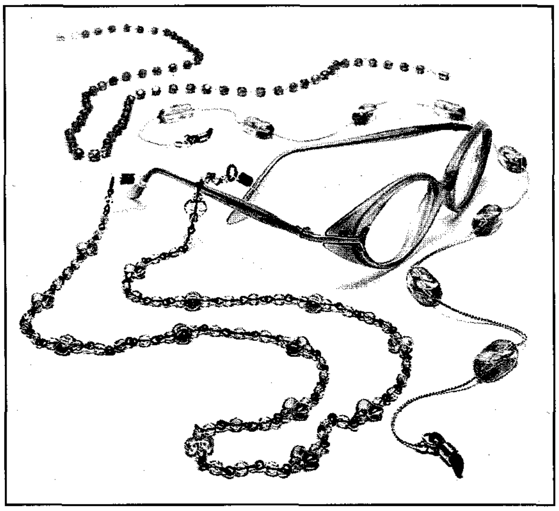
***Antiques and the Arts Weekly* (203-426-8036)**
***Antiques & Auction News* (717-653-9797)**
***Art & Antiques Northeast* (800-274-7594)**
***The Hudson Valley Antiquer* (914-876-8766)**
***New England Antiques Journal* (413-967-3505)**
***Treasure Chest* (496-2234)**
***The Western Conn. & Western Mass. Antiquer* (914-876-8766)**

SALES & BARGAINS **DANY LEVY**

Can't Deal?

With just a phone call: Spa meals delivered to your door, cut-rate flowers for the home, and posh puppy transport for those wintry days when you wouldn't even send a dog out.

MOTY MOTY, THE CUTE-AS-a-button salon—all sea greens and lemon yellows—is fêting a three-year anniversary with packages such as: herbal hair treatment, scalp massage, and half-hour massage, was $115, now $60; makeup application and lesson, plus products from the Moty Moty line, was $225, now $135. *Moty Moty, 142 East 73rd Street (628-3300); all major credit cards; Mon., Wed., and Fri. 9:30–6, Thurs. till 7, Fri. till 7:30; through 10/31.*



Hardly your grandma's: Eyeglasses chains now on sale at A.R. Trapp (tortoise, for example, was $35, now $26.25). *A. R. Trapp Opticians, 488 Madison Avenue, near 52nd Street (752-6890); through 11/30.*

Steal Magnolias

FLORAL DESIGNER BRIDGET VIZOSO—who has worked at Takashimaya as well as arranging flora for Park Avenue South's Union Bar and SoHo's new Scratch—now does residential visits. For those who like to keep fresh flora in-house at all times, she will arrange a bedside vase of calla lilies or bedeck your living room with magnolias—anything you like. Her all-inclusive rate is only double the wholesale price of the flowers she uses (every florist in town marks up at least three times). The Parsons-trained flower girl also does events (like Thanksgiving dinner). *Call Bridget Vizoso, 721-2188.*

Spa(to)go

IT AIN'T EXACTLY CANYON RANCH, BUT the delivery service Spa Cuisine, a sort of makeshift personal chef, is run by a chef-and-nutritionist team that tailor-makes meals to deliver to your home or office. The menu, which changes weekly, offers selections such as salade Niçoise, eggplant crostini, and steamed veggies, each for $14. *Orders must be received 24 hours in advance; deliveries made anywhere in Manhattan, days and evenings on Mondays and Wednesdays and till 1 p.m. Fridays. Spa Cuisine (724-5631).*

DO NOT PHONE: Send suggestions to Dany Levy, *New York* Magazine, 444 Madison Avenue, New York, N.Y. 10022-6999, six weeks before the sale. Only sales exclusive to "Sales & Bargains" and not previously advertised or published elsewhere will be considered.

Scarpe Diem

THIS SHOWROOM HAS THOUSANDS OF LADIES' designer shoes by Anne Klein, Bruno Magli, Charles Jourdan, and Via Spiga, all priced between $35 and $79. Handbags are all $29. *Mark Jordan, 23 West 36th Street, fifth floor (714-2929); M.C., V., and cash; Mon.–Fri. 10–6, Sat. 12–4; through 10/31.*

Serious Necking

THERE IS NOT A MAN OUT THERE IMMUNE TO pesky tie spills. These specialists in tie-related traumas are offering 15 percent off all services. For example, cleaning, was $5.75 per tie or four ties for $23, now $4.90 per tie or four ties for $19.95. Alterations—narrowing, widening, shortening, lengthening, relining, and so on—are also available. *Tiecrafters, 252 West 29th Street and 245 East 57th Street (629-5800); cash or check; Mon.–Fri. 8:30–5; through 10/26.*

Driving Miss Doggie

AS THE CITY'S DOGMANIA FINDS NEWER AND ever more manic outlets for expression, the problem arises: How do I get Spot from Bow Wow Bakerie on 54th Street up to his therapy appointment on West 96th Street? Pet Limo, a car service for the four-legged set, will take your pooch, kitty, or bird—with or without you—anywhere it needs to go in a privately chauffeured Rolls-Royce: round trip, was $50, now $40; hourly, was $65, now $55. *Pet Limo, 330 East 39th Street, suite 33C (973-1996); through 12/6.*

Mood Swings

MIKE'S AMERICAN BAR & GRILL, known for its changing theme décors (our favorites were *Mary Tyler Moore* and Clinton's First 100 Days), is inaugurating the new brunch menu with a *Green Eggs and Ham* phase and a $7.50 prix fixe. In addition, a pre- (5:30–7) *and* post- (10–11:30) theater special includes three courses for $13. *Mike's American Bar & Grill, 650 Tenth Avenue, near 46th Street (246-4115); reservations suggested; prix fixe, cash only; through 1/30/97.*

Tales of the City

BIBLIOPHILE ADVISORY: CARVE OUT A chunk of time this weekend. The Hudson Guild's annual book sale has over 50,000 new and used books to peruse as well as CDs and tapes. Prices start at $2. *Hudson Guild, 441 West 26th Street (760-9812); cash or checks; Thurs. 4–8 (admission is $7 on Thursday, free all other days), Fri. 1–8, Sat. 11–5, Sun. 11–5; 10/17–10/20.*

Lie Low

D. KALFAIAN & SON HAS AN EXTENSIVE SElection of rugs, both antique and modern, now on sale. For example, Art Deco Chinese rug, nine by twelve feet, is $750; antique Karaja, six by thirteen feet, is $850. *D. Kalfaian & Son, 475 Atlantic Avenue, Brooklyn, (718-875-2222); all major credit cards and checks; Mon., Thurs., Fri. 9–7, Wed., Sat., Sun. till 5; through 10/28.* ▬

Photograph by Norman. Eyeglasses courtesy of Selima Optique & Accessories.

2.2 Million

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rate base,
and it's bigger than
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MOVIES DAVID DENBY

Ticket to Ride

Spike Lee's 'Get on the Bus,' about a group of African-Americans on their way to the Million Man March, isn't spectacular, but its dilemmas are achingly real.

On the bus: Charles S. Dutton, left, and Richard Belzer.

IN SPIKE LEE'S NEW MOVIE, **Get on the Bus,** THAT REmarkable actor Thom Byrd appears as a man who takes his 15-year-old son to the Million Man March in Washington. The boy, a thief, has been ordered by a judge to remain chained for 72 hours to his dad, and the two men, absurdly, cannot move anywhere on the bus to Washington without each other. In the course of the movie, the chains will be replaced by real ties between father and son—a banal idea, perhaps, but Byrd (the devil-eyed murderer Errol in *Clockers*), brings so much torment to the role of the father, who abandoned his son at birth and is now trying to reclaim him, that he pushes right through the obviousness to something like emotional truth. Byrd's guilty father, like many of the other characters in the movie, is split right down the middle, torn between pride and shame, regret and hope. Except for the acting, *Get on the Bus* isn't much as art, but the movie has a kind of blues-anthem emotional urgency: We've got troubles, we have doubts about this man Farrakhan, but let's get on the bus, we need to get on the bus. Fifteen men travel from South Central Los Angeles to Washington, and each of them is unresolved in some way. As Lee and screenwriter Reggie Bythewood perceive it, the black man is still in chains, and whether the chains are imposed by whites or are now self-imposed is a good question.

The men provoke and challenge one another in Spike Lee's usual vociferous style. Everyone says explicitly what his identity is, what his problems are, what he's screwed up about. The movie is filled with speeches and debates, one set piece after another, some of them with no purpose apart from the need to air some familiar issue (the blacks and the Jews; homosexuality and black manhood; etc.). In this kind of chatfest, no one ever says, "Oh, shut up!" or "Leave me out of this one." Like a fifties play, the movie depends on overexplicitness for what dramatic life it has. Among the fifteen men, there are two gays (who fight for their pride), a Republican who thinks that all blacks but himself are lazy, a biracial cop whose black father was killed by a young black thug, a reformed gang member who is just the kind of man who might have done the killing, and so on. Every discussion has a representative or exemplary quality, and nothing gets left out, not even the women banned from the Million Man March, who turn up and give their opinions, too.

I realize that what I'm describing sounds pretty awful: There's no central plot, just a journey and endless talk held together by such impeccably moral notions as "African-American men have to take control of their lives; they have to talk to one another and work together." Is it a movie or an exhortation? Well, it's both—and an inquiry too. Spike Lee doesn't have answers to black dilemmas, but he wants to stay faithful to the diversity of the questions. *Get on the Bus,* made for $2.4 million, was entirely financed by African-Americans. The animating spirit of this movie is "Get this moment on the screen before it cools into history and ideology." Lee shapes the debates so they exacerbate the personal differences and tensions among the men. He works up the best material he can for his actors. And in the heat of the moment, some of the writing and acting is very good. Andre Braugher, bald, powerful, swiveling rapidly on mobile hips, plays an egotistical actor with a quick sarcastic tongue, and Braugher is both a provocateur and a lightning rod, taking the other characters' anger onto himself. Ossie Davis, who has the role closest to insufferability—a saintly old man—is less fun, and is burdened with the task of delivering the screenwriter's wisest, ripest lines,

Photograph by Lester Sloan/Columbia/Tristar.

but Davis also joins some impromptu bits of singing (the men make up the rhyming lyrics as they go) and redeems himself. This gabby movie has speed and rhythm and variety. It is not a work of art but could only have been made by an artist. Get on the bus; you'll feel better at the end of the ride.

I DON'T KNOW WHAT **Vertigo** WILL SOUND like at the refurbished Ziegfeld, where it is now playing on the big screen, but at the Walter Reade Theater, where I saw the movie last week as part of the New York Film Festival, Bernard Herrmann's famous, heartbreaking score sounded extraordinarily good—the trombones solid and menacing, the strings reasonably full, not shrill and glossy as they usually are on movie soundtracks. Robert Harris and James Katz, who restored the 70-mm. print and oversaw the transfer of the original stereo tapes to digital sound, have done a very fine job. A few of the interior scenes, including the wrenching final moments inside the mission steeple, are a little too dark, and there are one or two brief raw spots, but the color is mostly stunning—a little drier and more accurate than the color on the last big-screen reissue. The movie has lost its lurid, oversaturated quality; it seems more controlled, more obviously a classic.

For those who know it, seeing Hitchcock's 1958 movie again is like returning to a country where emotions are so powerful, they come close to pain. For the uninitiated, the experience could be overwhelming. When it was released in 1958, *Vertigo* got rather cool reviews; the movie became known as "Hitchcock's masterpiece" only much later (I don't actually agree with the categorical sound of this judgment; there are many superb Hitchcock movies, and among the American works alone, *Shadow of a Doubt, Notorious, Strangers on a Train,* and *Rear Window* are also great). In any case, the indifferent initial reviews are not hard to understand. This is a very strange work, a movie whose greatness may be commensurate with its oddity. One can search for antecedents to *Vertigo* in the German silent cinema of the Expressionist period, in the "dark" and "psychological" American movies of the forties and fifties, and in Hitchcock's work itself. But *Vertigo* can never be reduced to its influences. For there is nothing quite like this amazing amalgam of erotic obsession, anguish, and nasty wit, nothing in American movies so melancholy and heavily symbolic yet so free and cavalier, so improbable as plot yet so devastating as fable, so gimmicky on the surface yet so resonant and profound.

James Stewart's retired police detective feels not the slightest attraction to Barbara Bel Geddes's commercial artist, an intelligent woman completely devoted to him, but he falls in love with Kim Novak, the strangely dreamy wife he is hired to trail. Bel Geddes is sane, playful, caring—hers is a modern, ironic temperament that matches Stewart's. In many ways, she's prettier than Novak, who, poured into her clothes, quivering and sensitive but utterly remote, seems almost stupefied by her own sensuality. When the Novak character dies, Stewart, desolate, tries to turn another woman into a copy of her. The dryly saturnine middle-aged detective comes to life only when he can touch and control this one woman—or a copy dressed exactly the same way, right down to the blonde hair done up in an elegant bun. *Vertigo* is the most beautiful movie ever made about the fetishism that is at the heart of sexual passion for so many men. Stewart's fear of heights—the minor plot device that holds the movie together—is of course a fear of erotic immersion, a terror of falling and at the same time a longing to fall into passion so complete it can end only in death. It's Richard Wagner's old love-death amalgam from *Tristan und Isolde,* and Herrmann's score, as Alex Ross pointed out in the *Times,* is Wagnerian in its repeated motifs, its mood of restless yearning (I hear a good bit of the early Arnold Schoenberg as well). The general movement of *Vertigo* is a fretful oscillation between hapless impotence and the most overpowering desire. The movie suggests that to be sexually aroused, a man must be obsessed in some way—in love with an ideal or with an image in his head. It says that romantic love, for men, is essentially crazy.

Studied and deliberate, weighted with erotic iconography (towers, abysses, swirling flowers), *Vertigo* seems neither American nor British in spirit. There is a heavy slowness to the camera movements, a trancelike absorption in memory. The past, in this movie, is supremely a record of desire. When you reclaim it, you die. Everything in this morbid scheme is languorously beautiful, especially the Golden Gate Bridge and the redwood forests and the trees on the way to the Spanish Mission, which serve as a gateway to memory. Hitchcock, in this one movie, is shockingly romantic. Brian De Palma worked with some of the same materials in *Dressed to Kill,* but De Palma loves his jokes too much to give himself up to obsession. And though David Lynch achieved a comparable mood in *Blue Velvet,* Lynch is too openly fascinated by perversity. In Hitchcock, the perverse and the normal are always at war. Normality is restored only in the devastating final sequence of *Vertigo,* in which the hero loses everything and stretches his palms down, as if pleading for absolution. This is one of the rare movies that can truly be called a tragic work of art. ■

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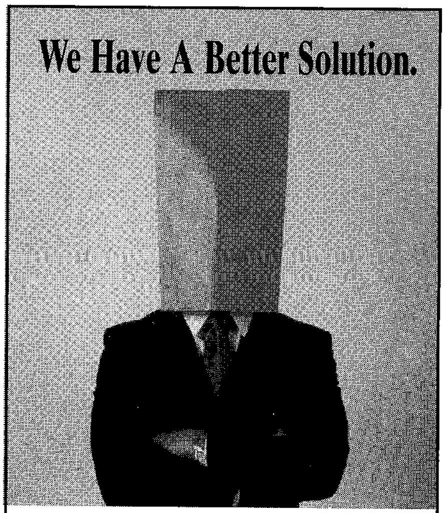
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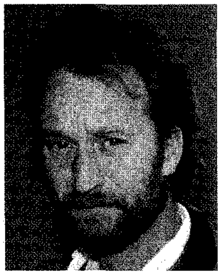
BOOKS WALTER KIRN

High, Hard One

Larry Brown's new novel has a cast of beer-drinking, pickup-riding good ol' boys and plenty of sex and gunshots. It's highbrow and hardcore: hardbrow.



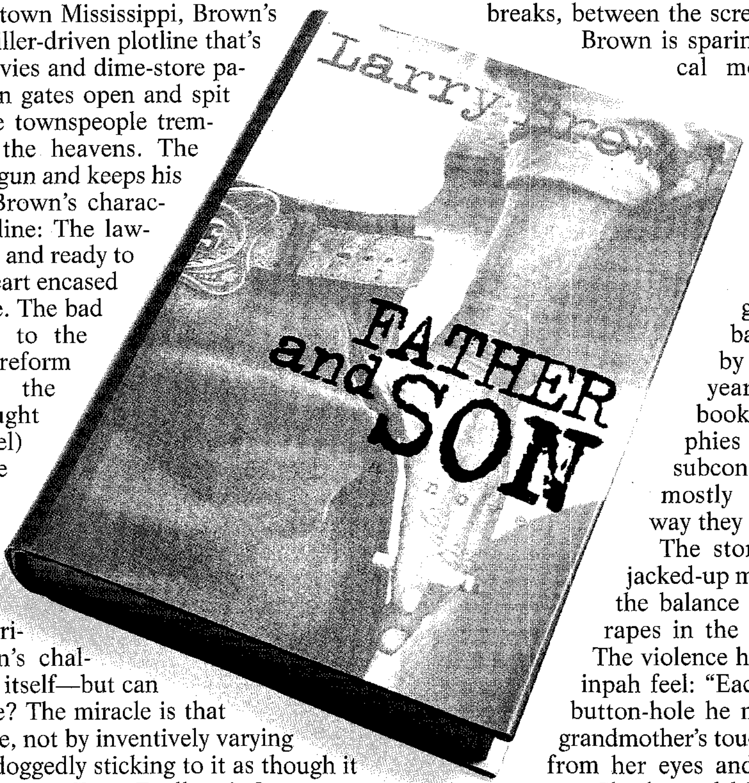
Father and Son

BY LARRY BROWN

Algonquin; $22.95; 347 pages

LARRY BROWN'S *FATHER AND SON* IS NOT A WESTERN. It's a Southern. The genres have some crossover. In a Western, the hero and villain ride horses. In a Southern, they drive rusty cars. In a Western, the boys down shots of whiskey. In a Southern, everyone drinks beer. In a Western, you hide from the law in the desert. In a Southern, you light out for the swamp. In a Western, when the villain gets out of jail and comes back to town intent on getting even with the folks who put him there, he usually stops at a bar first for a snort, then drops in on his former girlfriend for a roll in the hay. In a Southern, he does exactly the same thing.

At least in this Southern he does. Set in the late sixties in small-town Mississippi, Brown's sixth book has a thriller-driven plotline that's served countless movies and dime-store paperbacks: The prison gates open and spit out a bad seed. The townspeople tremble. Thunder rips the heavens. The sheriff straps on his gun and keeps his eyes peeled. Even Brown's characterizations toe the line: The lawman (Bobby) is tired and ready to quit, his true-blue heart encased in cynical scar tissue. The bad guy (Glen) is bad to the bone, incapable of reform or remorse. And the woman who's caught between them (Jewel) is torn between the best interests of her small child and her dark, ungovernable woman's heart.



Making this material fly is not Brown's challenge—it flies all by itself—but can he make it literature? The miracle is that he comes damn close, not by inventively varying the formula but by doggedly sticking to it as though it were a sacred mythic text. From Faulkner's *Sanctuary* to Capote's *In Cold Blood*, there's a history of worthy matings between the highbrow and the hard-boiled, and *Father and Son* is worthy of these bloodlines, though it shares their genetic weaknesses, too. Hardbrow fiction (the thing deserves a name) is always foundering on lazy clichés even as it's scrambling to transcend them. When Glen confides to a buddy during his killing spree, "I got some stuff to do," the B-movie echoes are deafening. They hurt when we learn that good Bobby can't make his woman come as hard as evil Glen can; we don't ask why and the author doesn't explain. According to collective pop memory, bad guys are just better lovers. Period.

In a Western, the players come from somewhere else. They're settlers, fortune-seekers, hired guns. In a Southern, the players all grew up together, and that's the big difference: blood, the tug of family. The fights aren't over cattle, land, or poker chips, but over who did what to someone's mama twenty years ago. Glen's mind is aswarm with bad ancestral memories: He blew off his kid brother's head by accident, his father was a drunken bum, and his mother was ragingly jealous of Bobby's mother, who also happened to be Glen's father's true love. This information doesn't all come at once; it trickles out during characters' cigarette breaks, between the screams and gunshots.

Brown is sparing with psychological motives. He leaves that stuff to the experts, and we're thankful. This is the age of overdetermined villainy, when a killer can't cock his gun without a flashback to being abused by his uncle as a 3-year-old. In Brown's book, the toxic biographies are implied. The subconscious traumas stay mostly subconscious, the way they do in life.

The story takes off like a jacked-up muscle car, amassing the balance of its murders and rapes in the first few chapters. The violence has a slow-mo Peckinpah feel: "Each little button and button-hole he manipulated with a grandmother's touch. . . . Tears leaked from her eyes and ran down to her ears. She begged him to stop and she never really stopped begging and just before he rose up over her he put one hand over her mouth and watched her eyes as they widened and then went glassy." As in Jim Thompson's *The Killer Inside Me*—a better, creepier book than Brown's, despite having been composed at high speed in the pure pulp tradition—we watch through the eye sockets of the vil-

Larry Brown's aim is to make literature out of pulp. He succeeds. Almost.

Photographs: top, Bruce Newman; bottom, Wayne Simpson.

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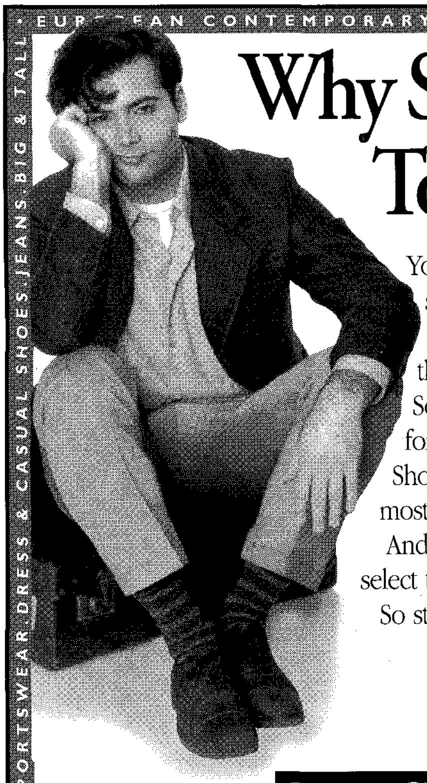

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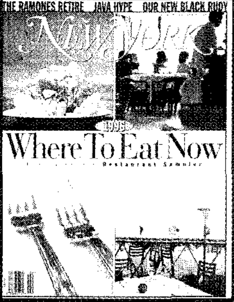
lain's skull, denied the comforts of distance or mystery. Chapters told from the victims' perspectives end chaotically at the moment of impact. And though the year is 1968, you'd hardly know it. Brown's people don't follow the news. They're too busy acting on instinct to look outside themselves.

Between the killings and confrontations, what these characters mostly do is drink and smoke, much of the time while idly driving around. Cars and pickups are described in microscopic detail, their contents and their defects lovingly itemized: "His pickup had some wire chicken cages in the back end that were rattling around and he'd thrown some milk crates back there for Lucinda's children to ride on to church. . . The door didn't have a handle on the inside, nothing but an open panel that revealed the simple mechanism of the window and the sheet of glass itself that rested within it." The business of buying, lighting, inhaling, and extinguishing cigarettes consumes these character's lives, and Brown's attention. He knows the poetry of marking time and doesn't miss a match-strike. Boozing gets the same painstaking treatment. Every swallow is registered, every spill, and in a story that covers just five days but runs over 300 pages, perhaps that's necessary. Brown's tick-tock realism gets tedious, though, however true it may be to redneck life. Suspense writing, which tends to speed time up, and pointillistic ashtray regionalism, which tends to slow it down, don't easily blend. In *Father and Son,* the action bunches up toward the book's beginning and end, while the middle is swollen with description. Once he's set his tragic machine in motion, Brown, like his characters, seems to have some trouble knowing just what to do with his hands.

Sentence by sentence, though, his touch is sure. Brown is a master of close-up verbal magic, of making everyday objects jump and change. His prose is colloquial yet meticulous, headlong yet precise: "Once in a while a vehicle passed him, folks dressed-up and going to church in their pickups and rusty cars, rattling through the gravel and spreading a cloud of light brown dust that washed over him and went into his nose and settled over the ditches and roadside grasses. He was a man often seen walking at odd hours of the night or day and those passersby mostly ignored him as he did them."

The world in Brown is hard and clear and physical, yet held together by fine, invisible tissues. He shows you the bat and the ball, but also the swing. It's this clean style that keeps Brown's hardbrow Southern from bogging down in swampy melodrama. ▬

MERRY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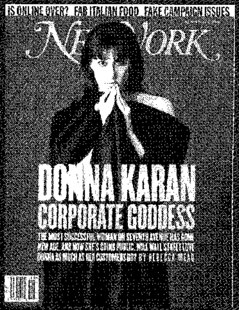
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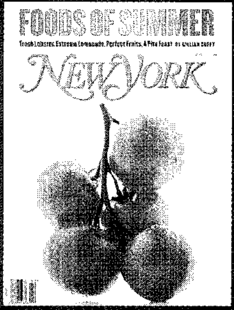
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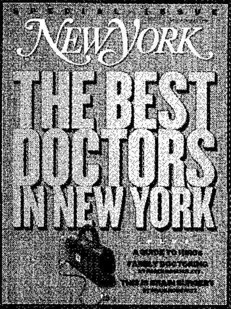
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CLASSICAL MUSIC **PETER G. DAVIS**

The Horror, the Horror

The City Opera takes a Grand Guignol approach to Benjamin Britten's 'Turn of the Screw'; the Met and Smetana's 'Bartered Bride' prove a perfect match.

IT'S A SHAME THAT THE NEW YORK CITY OPERA'S NEW management team canceled this month's planned production of Benjamin Britten's rarely seen *Gloriana,* but I suppose replacing it with the same composer's more familiar **The Turn of the Screw** was only fiscally prudent. *Gloriana,* after all, is an expensive pageant about Queen Elizabeth I and a tricky piece to pull off, and lately the City Opera has been more successful in conceptualizing its ambitious artistic visions than in putting them onstage. *The Turn of the Screw,* on the other hand, is an intimate work requiring a small cast, and a recent, well-received production created for Glimmerglass Opera was ready and waiting to be moved into the State Theater at relatively small expense. Apparently that is one key to the future, since Paul Kellogg now oversees the artistic policies of both companies.

I'm sorry to see the City Opera in danger of losing its creative identity, but if the bottom line eventually results in artistic excellence as well as cost-effectiveness, it seems ungrateful to complain. I have a problem with the Mark Lamos–directed, John Conklin–designed production of Britten's ghost-story opera based on Henry James's famous novella, but both the presentation and the performance have all the careful preparation and technical polish that one expects from a typical Glimmerglass project. Most impressive of all is the superb musical quality. The City Opera orchestra has lately come in for harsh criticism, but the thirteen instrumentalists conducted by Robert Duerr respond to Britten's brilliantly crafted, powerfully expressive score with equal amounts of passion and skill, assets shared by a first-rate cast.

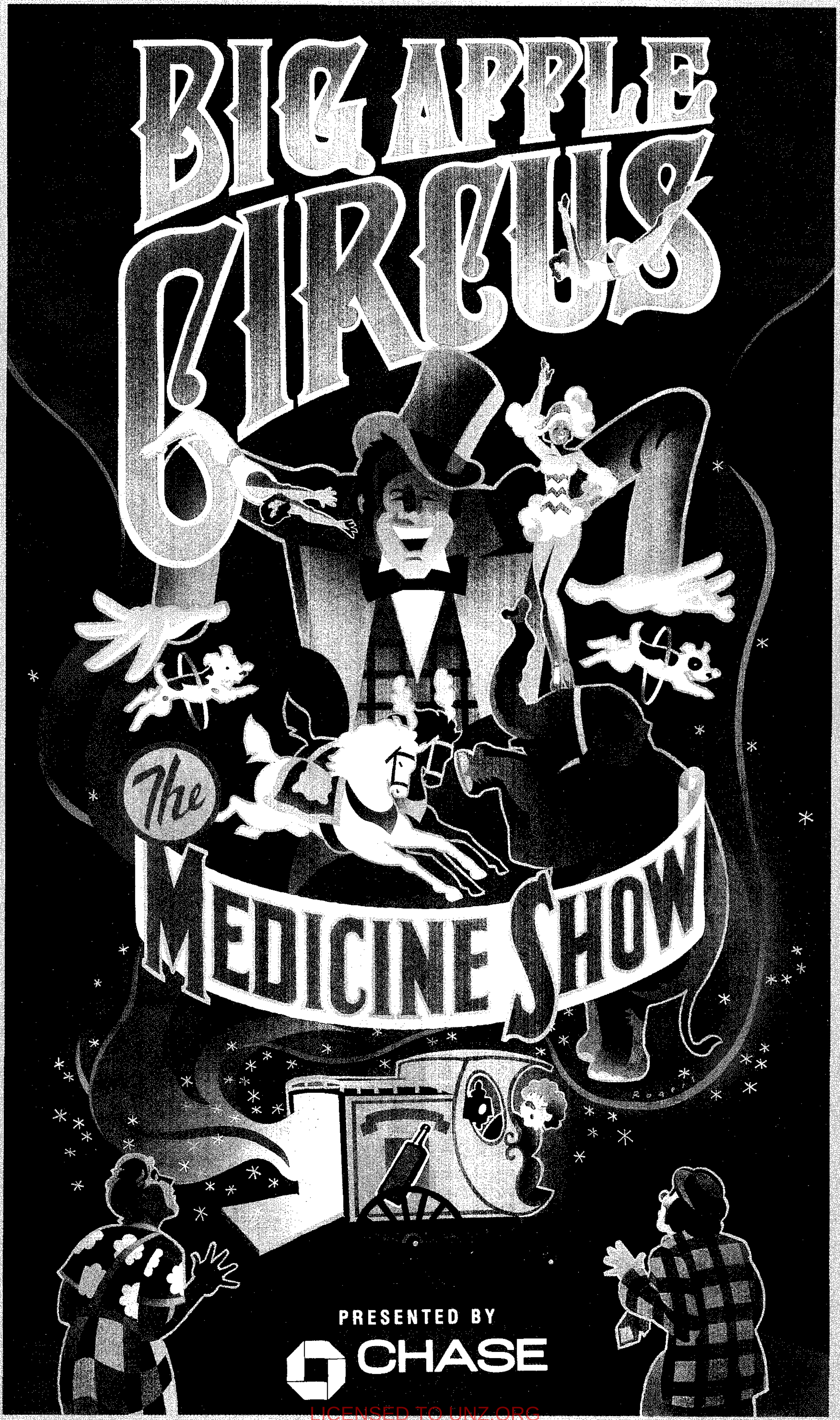
Below: Robin Leigh Massie (Flora) and Lauren Flanigan (the Governess) in *The Turn of the Screw.*

Lauren Flanigan as the troubled governess of two children in the grip of a nameless evil would surely be even more effective had she not been asked to play the character as a twitchy hysteric right from the rise of the curtain. Even at that, her strong soprano and focused concentration place her precisely where she should be—squarely at the center of this chilling tale of corrupted innocence—and she gives a gripping performance. Over the years, I've seen more than a dozen boy sopranos as the haunted Miles, but none better than Zachary Wissner-Gross, whose sweet treble and angelic appearance are matched by remarkable vocal assurance and stage savvy. As the loathsome Peter Quint who tries to lure the boy into serving his own unspeakable ends, Adam Klein is all smooth diablerie, spinning out his seductively purling melismas with oily beauty. Although looking like the bride of Frankenstein—another production excess—Christine Abraham is still a chilling Miss Jessel as she sets snares for Robin Leigh Massie's little Flora, while Alexandra Hughes is splendid as the helpless, uncomprehending housekeeper.

"What have we done between us?" asks the heartbroken governess as she cradles Miles's lifeless body at the end of the opera. Lamos and Conklin might well pose each other the same question. *The Turn of the Screw* derives its hypnotic power from subtle allusion, hinting at the evil that lurks in ordinary objects and situations rather than shoving ghoulish representations of demonic possession down our throats as this production all too eagerly does. Instead of showing us a pleasant English country house that may hide dark secrets, Conklin conjures up a nightmarish lunatic asylum that leaves little to the imagination, another of his blown-apart rooms with askew perspectives, furniture hanging in midair, and a ghostly white décor in a messy gesso style (all too déjà vu—hasn't this prolific designer any other ideas?). Stalking one another through Conklin's haunted house like characters in an old Hammer horror film, the singers act with skillful timing and panache, but I wish Lamos had directed them to perform the opera Britten

(continued on page 75)

Photograph by Carol Rosegg.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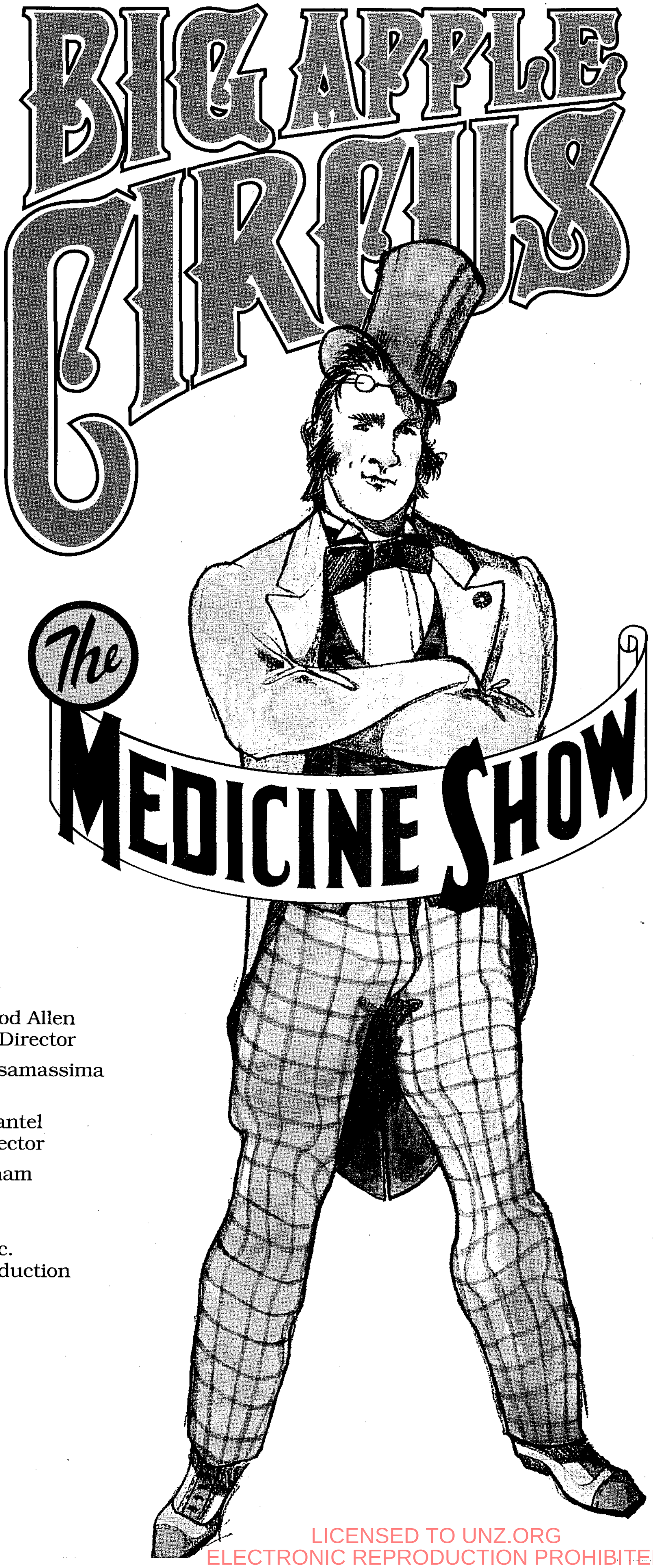

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For nearly 100 years, fast-talking Medicine Men traveled this land, peddling tonics with universal healing powers. Through *The Medicine Show*, the Big Apple Circus salutes these colorful showmen. Conceived and directed by Circus Founder and Artistic Director, Paul Binder, the show is set in a small farming town. The action revolves around the visit of Doc Pitchum (Todd Robbins), the Medicine Man whose “miracle elixir” brings magic, laughter, and elephants to a bewildered population—not to mention the audience!

Circus favorite Grandma, (Barry Lubin), and a new clown addition, Greg DeSanto, bring mayhem to the ring, while international circus stars dispense thrills. Anatoli & Liubov Sudarchikov share the magic which won them the Silver Clown award at the 1995 International Circus Festival; comedian Johnny Peers returns with his Muttville Comix troupe of performing dogs; French acrobats Sophie & Virgile perform their acrobatic tango; Russia’s Eskin Troupe fly high above the ring, achieving spectacular stunts on the aerial horizontal bars.

Joining in the fun are legendary trainer William Woodcock and his performing elephants; acrobatic comedians James Clowney, Carlos Guity, and Julian Stachowski, who team up with Melinda Merlier for an exciting teeterboard act; young Katherine Schumann Binder, hand-balancing in the midst of a magical black-light extravaganza; and the horses, presented by Katja Schumann.

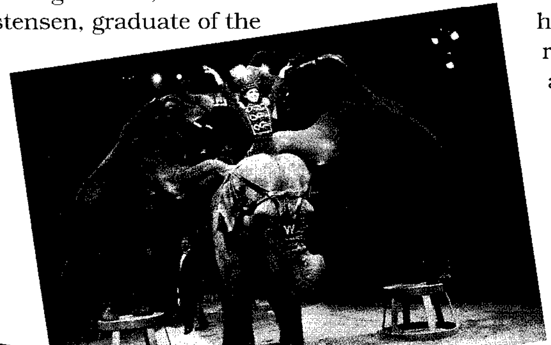
The set designed by Tom Baker, the costumes created by David Belugou, and the original music by Linda Hudes create the unique and exciting atmosphere at this new production of the Big Apple Circus.

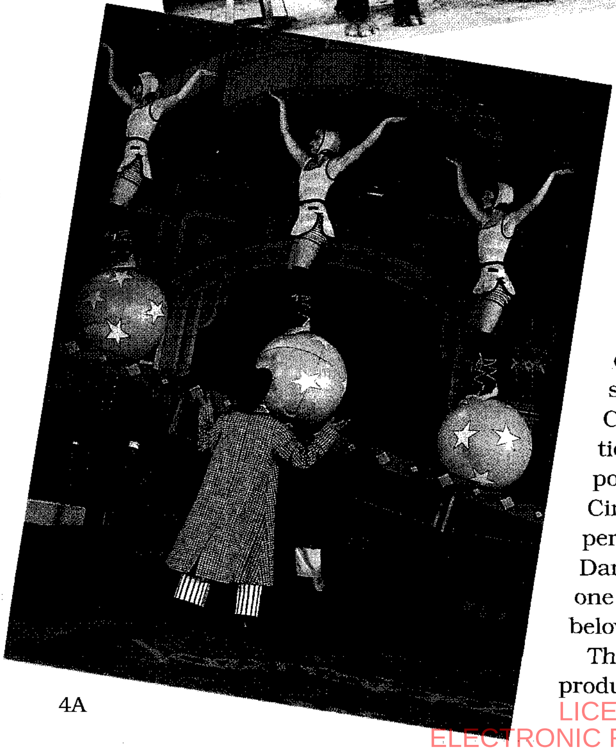
Big Apple Circus

Crowds arrive at the Big Apple Circus Tent, designed by Gerard Bourdin and Voilerie du Sud Ouest.

About the Big Apple Circus

The Big Apple Circus grew out of the artistic vision of two young men: Paul Binder, Dartmouth College and Columbia School of Business graduate, and Michael Christensen, graduate of the University of Washington's Professional Actor's Program. Having performed their innovative comic juggling act in the streets and circuses of Europe, they saw firsthand the power of classical circus to touch the human heart. In 1976, they returned to New York and vowed to bring to "the city that had everything" a resource it had not yet conjured: a traditional European-style One-Ring Circus.





Under the Big Top

The Big Apple Circus was established as a not-for-profit organization in 1977, supported by an enthusiastic group of New York companies and individuals. Initial rehearsals were mounted in a Soho studio, a small green tent was fashioned in Queens, and the City granted permission for a 10-week season on the Battery Park City landfill. Due to its artistic quality and overwhelming popularity, the Big Apple Circus was invited in 1980 to perform at Lincoln Center's Damrosch Park, and is now one of Lincoln Center's most beloved holiday traditions.

The intimate and imaginative productions of the Big Apple Circus have been embraced by audiences and critics alike. The Circus now presents 325 performances a year, including engagements in cities throughout the Northeast and Midwest. The artistry of the Big Apple Circus has been recognized with wide critical acclaim, including an OBIE award for Outstanding Achievement in Off- and Off-Off Broadway theater, and has been the subject of a special HBO presentation.

Beyond the Ring

Beyond the sawdust and thrills of the circus ring, the Big Apple Circus operates three community programs—the Clown Care Unit®, the Circus Arts in Education program, and the Ticket Fund—which take circus arts into diverse community settings. These programs now reach over 150,000 hospitalized and underprivileged children and adults each year. As much a part of the Big Apple Circus as its Big Top tent itself, these programs demonstrate the power of Circus to heal and inspire through laughter and love.

Barry Lubin, as Grandma, clowning around in the ring.

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CLOWN CARE UNIT® BRINGS JOY TO CHILDREN

The Big Apple Circus Clown Care Unit® (CCU) takes classical circus clowning into a medical setting to aid in the care and healing of hospitalized children and teens. Using juggling, mime, music, and magic, 40 specially trained "doctors of delight" bring the joy and excitement of classical circus to the bedsides of pediatric patients in seven hospitals, three days each week, for a total of more than 115,000 visits annually. In addition, the CCU brings its unique services to Paul Newman's Hole In The Wall Gang Camp, in Connecticut, for children with cancer and chronic blood diseases each summer.

Performing such clownical procedures as red nose transplants, kitty cat scans, chocolate milk transfusions, funny bone exams (generally only performed by an osteohumorologist) and plate-spinning platelet tests, the professional performers reduce the fear and anxiety associated with the hospital experience by demystifying even the most complicated, serious medical treatments.

The inventive work of the CCU has generated significant attention within the medical community, and is the subject of three ongoing scientific studies of humor's healing effects under the supervision of the Rosenthal Center for Alternative/Complementary Medicine at Columbia University. In addition, the CCU has been the recipient of major public service awards, and its work has been seen in *Life* magazine and on CBS' *48 Hours* and *Chicago Hope.*

The Big Apple Circus Clown Care Unit® Operates at These Locations:

Babies' & Children's Hospital of New York at Columbia-Presbyterian Medical Center

Children's Hospital, Boston

Harlem Hospital Center

Memorial Sloan-Kettering Cancer Center

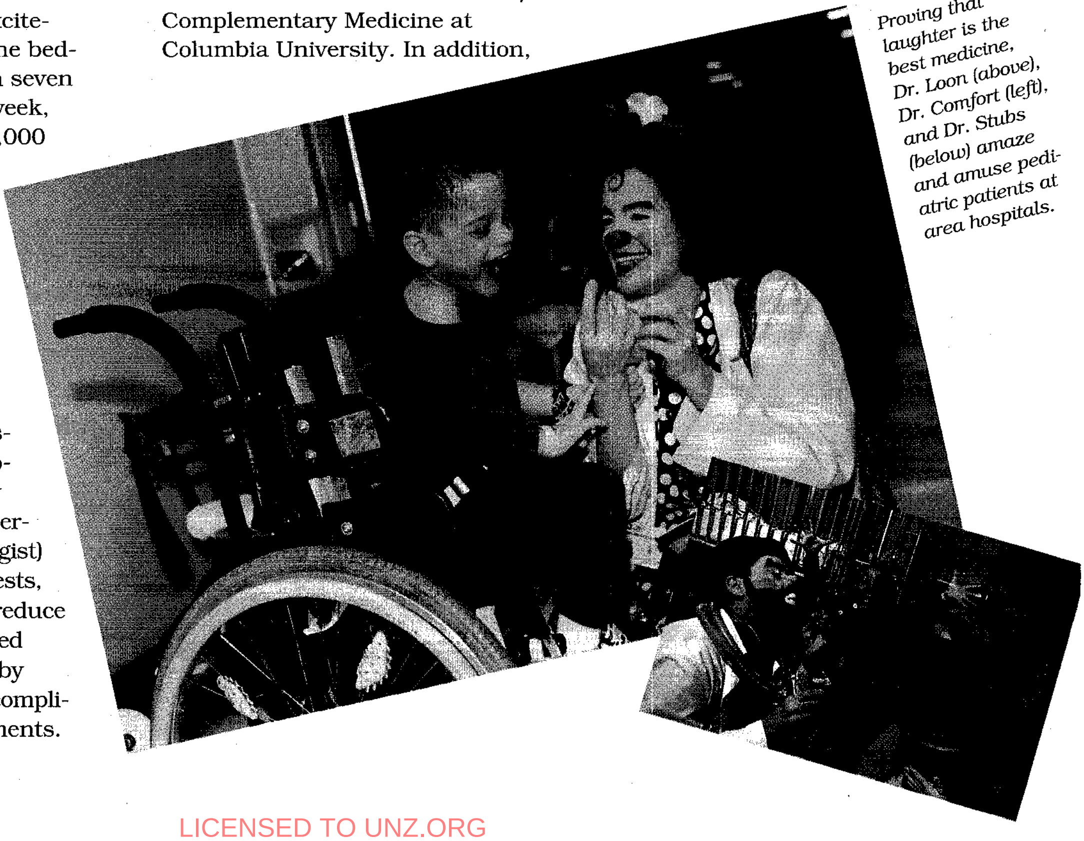
Mount Sinai Medical Center

New York Hospital-Cornell Medical Center

New York University Medical Center

Schneider Children's Hospital of Long Island Jewish Medical Center

Hole In The Wall Gang Camp, CT



Proving that laughter is the best medicine, Dr. Loon (above), Dr. Comfort (left), and Dr. Stubs (below) amaze and amuse pediatric patients at area hospitals.

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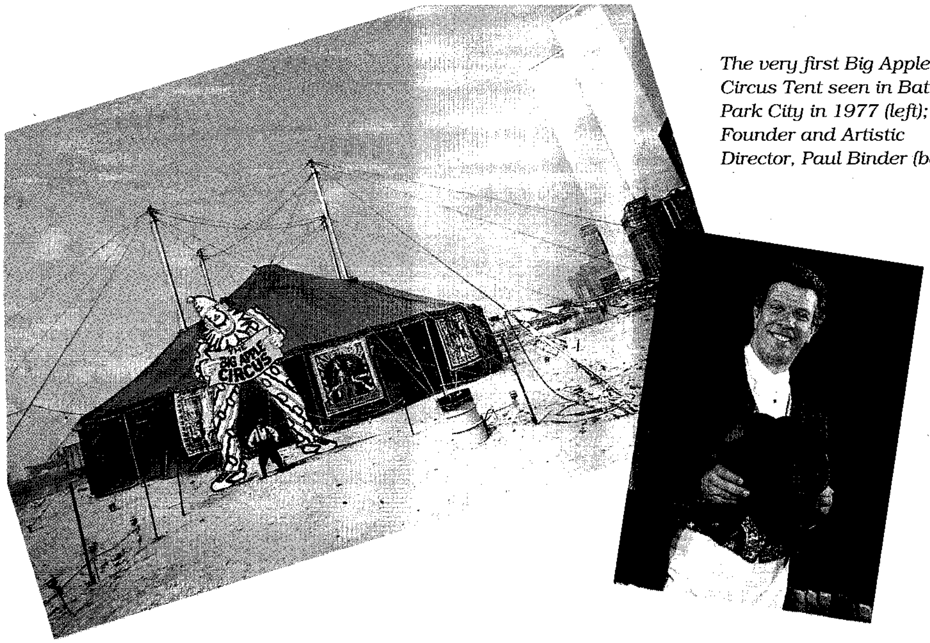


The very first Big Apple Circus Tent seen in Battery Park City in 1977 (left); Founder and Artistic Director, Paul Binder (below).

1976

Michael Christensen and Paul Binder return from Europe to New York with the idea of reintroducing the classical, one-ring circus to American audiences.

1977

The New York School for Circus Arts (Big Apple Circus) is established as a not-for-profit organization—the first training program in this country devoted to the development of a new generation of circus artists.

1978

A Spring and Summer edition of the Big Apple Circus travels throughout New York City's outer boroughs. The Circus moves to the empty site of the old Madison Square Garden.

1979

The Big Apple Circus Circus Arts in Education program is introduced to provide inner-city youngsters with an in-school circus arts training program.

1980

The Big Apple Circus performs for the first time at Lincoln Center's Damrosch Park. Cast members of the Tony Award-winning musical *Barnum* are trained by the New York School for Circus Arts.

1981

The Big Apple Circus' Core Company is featured in the popular motion picture *Annie*.

1982

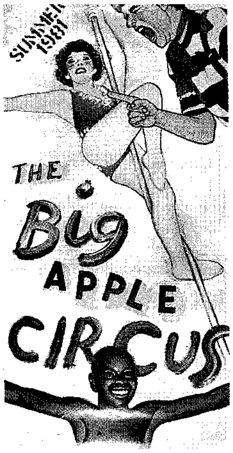
Grandma, the endearing clown character created by Barry Lubin, makes her debut at the Big Apple Circus.

1983

The Big Apple Circus receives an OBIE award for Outstanding Achievement in Off-and Off-Off-Broadway Theater. The Circus' annual Spring and Summer Tour expands to several New England cities.

1984

P.S. 117 in East Harlem becomes the training base for Big Apple Circus Circus Arts in Education program.

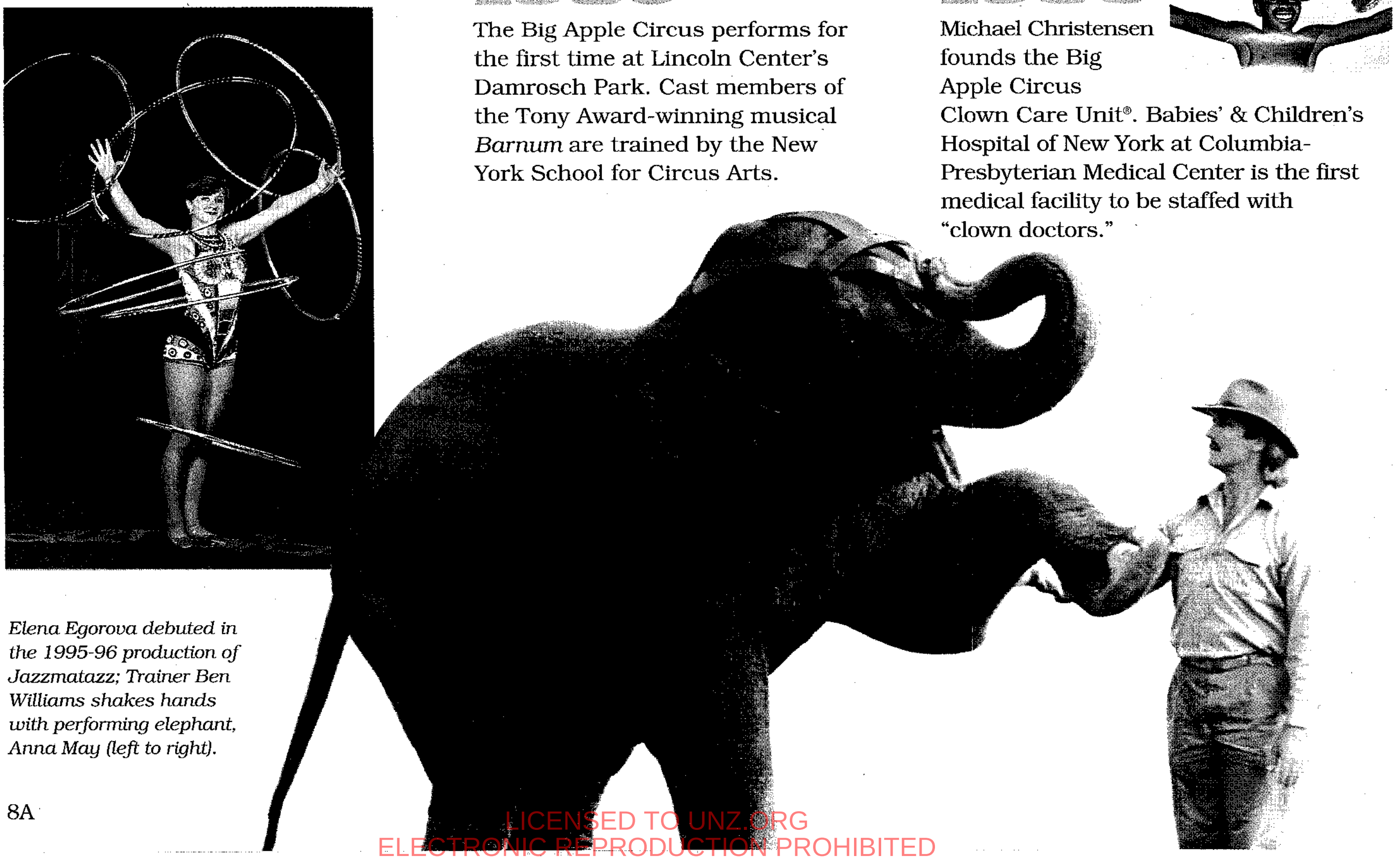


1985

The Big Apple Circus performs on the PBS television special, *Pops Joins the Circus*, for the 100th Anniversary celebration of the Boston Pops.

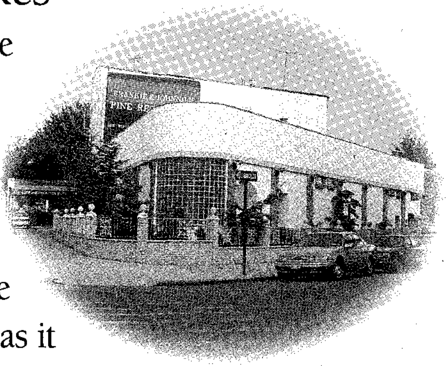
1986

Michael Christensen founds the Big Apple Circus Clown Care Unit®. Babies' & Children's Hospital of New York at Columbia-Presbyterian Medical Center is the first medical facility to be staffed with "clown doctors."



Elena Egorova debuted in the 1995-96 production of Jazzmatazz; Trainer Ben Williams shakes hands with performing elephant, Anna May (left to right).

NATURAL GAS PUMPS through a pipeline that starts in Southeast Texas and travels a dozen states east and north, past the Blue Ridge Mountains and, after 1,800 miles, arrives in The Bronx. From there, the gas makes its way through a network of pipes under the city streets and reaches the building on Bronxdale Avenue in Morris Park that's home to Frankie and Johnnie's Pine Restaurant. • The gas feeds the stove and starts the fire that boils the water that cooks the pasta to a perfect al dente, just as it has for three generations. • Now as the dinner crowd twirls their forks and pours the wine, they never think about where the energy comes from to cook the pasta that makes the best Italian food they've ever tasted. • But Frankie and Johnnie Bastone do. • They depend on Con Edison, as their father and their father's father did, to supply the gas that starts the fire that boils the water that cooks the pasta to a perfect al dente, as it has every day since 1934. • The Bastones trust Con Edison because, after 62 years, 1,800 miles and nearly a million cannolis, reliable service simply becomes tradition.



Frankie and Johnnie's Pine Restaurant

Johnnie Bastone (right)

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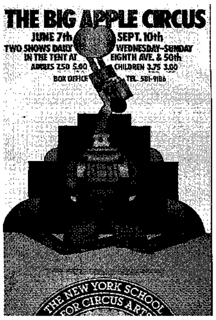
1987

The Spring and Summer season develops into an annual Northeast tour, including such cities as Boston, Philadelphia and Washington, D.C.



1988

The Big Apple Circus hosts China's Nanjing Acrobatic Troupe for its American debut in a show titled *The Big Apple Circus Meets the Monkey King.*

1989

Students from Big Apple Circus Circus Arts in Education program perform before 35,000 spectators at the International Children's Festival at Wolf Trap Farm Park for the Performing Arts. The Circus' yearly attendance exceeds 400,000.

1990

The Big Apple Circus Spring and Summer tour heads westward to include debut engagements in Chicago and Columbus. The Pantaleenkos, award-winning aerialists, become the first Soviet act to perform with an American circus.

1991

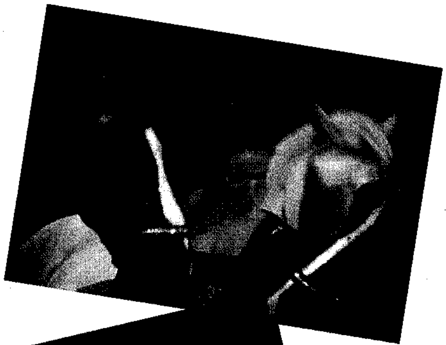
Acrobat Carlos Guity joins the Big Apple Circus company, becoming the first graduate of the Circus' Circus Arts in Education program to perform professionally with the Circus. HBO produces and airs a special on the Big Apple Circus.

1992

Founder and Artistic Director Paul Binder is presented with the Presidential Medal of Achievement by Dartmouth College, his alma mater, and an Honorary Doctorate of Fine Arts from Pratt Institute.

1993

The Big Apple Circus receives a challenge grant from the National Endowment for the Arts, the first circus ever to receive such a grant.



Russian Aerialist, Elena Panova, in the 1990-91 production Greetings From Coney Island.

1994

The Circus begins a capital campaign to establish its permanent creative center in Walden, New York, and features the internationally famous Swiss movement-theater group, Mummenschanz, in its 1994-95 production of *Grandma Meets Mummenschanz.*

1995

The Big Apple Circus Clown Care Unit® holds workshops dispensing its vision of health and humor for health care professionals and performers in France, Israel, and Denmark, and establishes its Circus To Go!™ program, a service which books Big Apple Circus performers for special events.

1996

The Big Apple Circus Clown Care Unit® establishes its first hospital program outside of New York at Children's Hospital in Boston, Massachusetts.

Liubov and Anatoli Sudarchikov; Equestrian Katja Schumann; and Johnny Peers and the Muttville Comix (left to right).

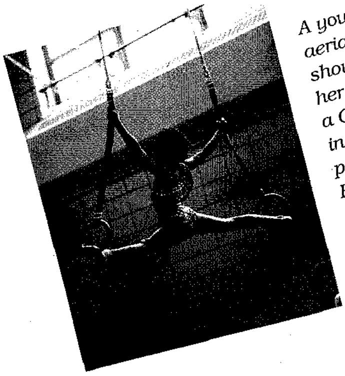
CIRCUS ARTS IN EDUCATION

The Circus Arts in Education program provides a cultural and educational resource for disadvantaged children who otherwise would have little chance of being exposed to a classical circus. By studying circus arts, students learn new ways of looking at the world.

"A Children's Circus" is a two-week in-school program designed for elementary school students. Children learn circus skills and create their own circus, directed by Circus staff and assisted by classroom teachers.

In the after-school Circus program held in East Harlem, students ages 8–18 receive ongoing instruction in juggling, unicycling, acrobatics, clowning, and aerial circus arts.

The Expert Student Troupe offers gifted students from the in-school and after-school programs advanced instruction and performance opportunities in New York City.



A young aerialist shows off her skills at a Circus Arts in Education program in East Harlem.

TICKET FUND

Through the Ticket Fund, the Big Apple Circus distributes thousands of free and subsidized tickets each year—more than 325,000 since its inception in 1977—to economically disadvantaged children, senior citizens, persons with physical challenges, and children with life-threatening diseases. A special performance, Circus of the Senses, is presented each year to over 1,500 children who are sight and/or hearing impaired. Braille and large-type programs are distributed, American Sign Language interpreters offer simultaneous translations, and children can listen to a narration through infrared headsets.

New York University Medical Center Salutes Big Apple Circus Clown Care Unit® for bringing the healing power of laughter to our children.

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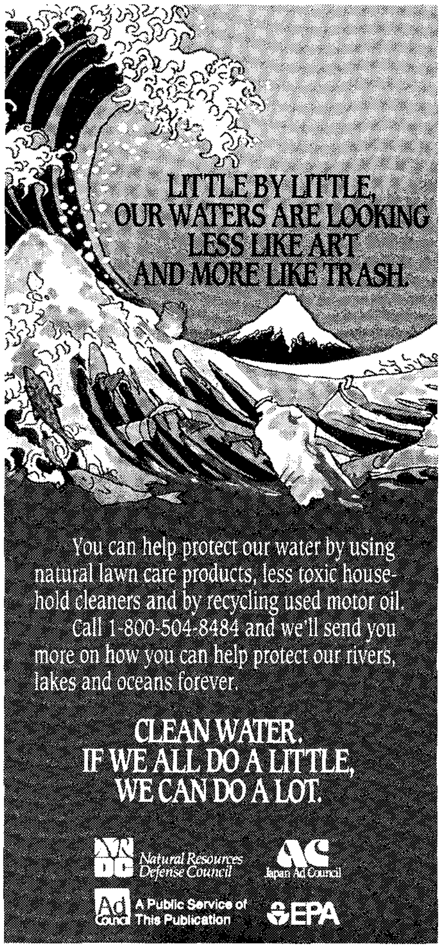

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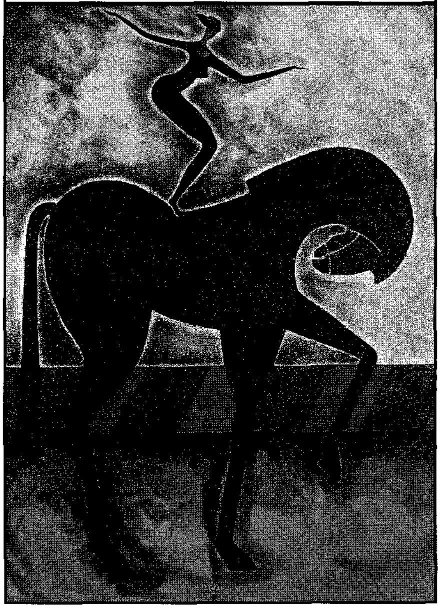

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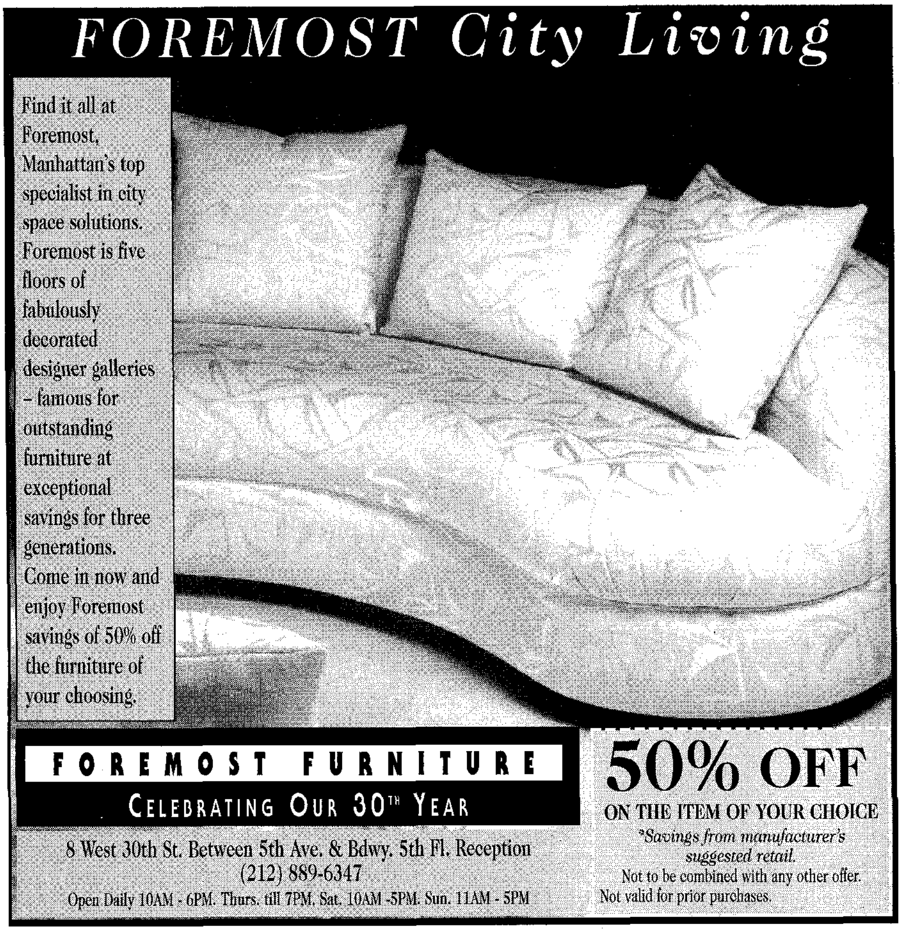

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1996-1997 Tour Schedule

September 26 - October 14
Reston, VA

October 24 - January 12
New York City, NY

March 27 - May 4
Boston, MA

May 8 - May 13
Bridgewater, NJ

May 16 - May 25
Queens, NY

May 27 - June 1
Brookville, NY

June 6 - June 15
Chicago, IL

June 19 - June 25
Cleveland, OH

July 1 - July 6
Great Barrington, MA

July 8 - July 13
Charlestown, RI

July 15 - July 20
Hanover, NH

July 22 - July 27
Shelburne, VT

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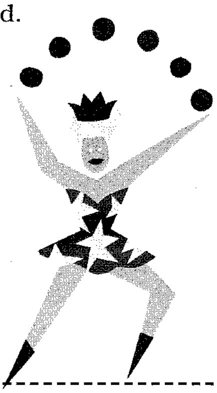
- * Enjoy members-only parties before and after the show
- * Receive a special members-only discount on all concessions
- * Shop at FAO Schwarz at a special members Pre-Holiday Breakfast

You'll be in the center of it all, and at the same time help bring smiles to the faces of the thousands of people who see the Big Apple Circus under the Big Top—and send an extra dose of happiness to the underprivileged and hospitalized children and adults who are touched by the Circus' three community programs: the Clown Care Unit®, the Circus Arts in Education program, and the Ticket Fund.

How to become a member:

1. Very Important: Put on an bright red clown nose, a colorful bow tie or your favorite pair of big, floppy shoes.
2. Complete the membership form below.
3. Mail your form to:
   Membership Department
   Big Apple Circus
   35 West 35th Street
   New York, NY 10001
4. Get ready to have fun!



Yes, I want to become a member the Big Apple Circus with a gift of: (circle one)

$50	$100	$250	$500	$1,000	$2,500	Other _______
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Membership Benefits vary by level. Call for details.

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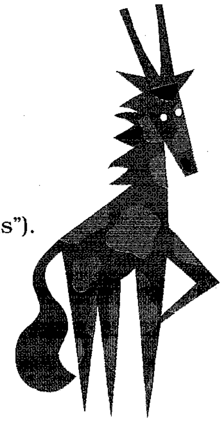
Daytime Phone: ____________________

☐ Enclosed is a check for $ __________ (make check payable to "Big Apple Circus").

☐ Please charge $ __________ to my Visa, MC, or American Express card.

Card number: ____________________ Exp. Date: __________

Name on card: ____________ Signature: ____________



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Davis *continued from page 58*

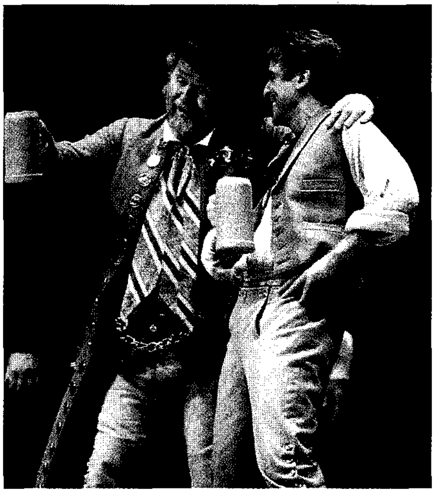
actually wrote, far more terrifying and painful than this self-indulgent substitute. The fact that so much dramatic force still registers is a tribute to the superior cast and the expert instrumentalists, as well as this masterly work's theatrical indestructibility.

WHO WOULD HAVE GUESSED THAT THE HIT of the Metropolitan Opera's opening week would turn out to be Smetana's **The Bartered Bride**? Certainly not those who saw this austere production when it was new in 1978. That era in Met history—just before the conspicuous-consumption Zeffirelli extravaganzas of the eighties took over—already seems prehistoric, a time when the late John Dexter, the production's original director, could seriously tell this interviewer that the biggest crisis facing opera was the high cost of lumber. Perhaps the work has not been revived until now because management figured that Josef Svoboda's minimal scenery didn't give Met patrons their money's worth. Well, the sets' clean-lined, fresh-scrubbed look seems just fine in these comparatively lean-and-mean times, a simple but effective evocation of a Bohemian village in springtime with just one colorfully stylized structure to set the tone of each scene and dominate the stage: a rustic barn; a country tavern; and, to welcome the slightly seedy traveling circus in Act III, a delightful small-town children's carousel, all set against a sun-warmed, azure-blue cyclorama through which the villagers are free to come and go.

Come to think of it, the casting back in '78 was probably the real downer: Teresa Stratas, Nicolai Gedda, Jon Vickers, and Martti Talvela—distinguished artists who all seemed excessively earnest, even rather geriatric, for such a youthfully ebullient opera. Incredibly, Stratas was announced to sing Mařenka in the current revival, but this legendary canceler once again phoned in sick, and I can't help but think that her replacement—Gwynne Geyer—is a vast improvement. In any case, Geyer not only has the bright-eyed spunk for the part but also a lovely, unblemished soprano with a warm gleam that she puts to the most expressive uses. David Kuebler makes an equally appealing Jeník, especially since his tenor has grown several sizes since I last heard it and without any loss in quality. Sporting the best English diction in the cast, Vladimir Bogachov is completely winning as Vašek, opera's most lovable stuttering fool; and the Met's bass-of-all-work, Paul Plishka, has found his most congenial role in years as Kecal, the rascally self-important marriage broker. With James Levine and his virtuoso orchestra injecting musical vitamins in every measure, the Met's bracing *Bartered Bride* is just about irresistible.

LAST MARCH'S LIMP PRODUCTION OF *ANdrea Chénier* opened the season, a non-event perfectly characterized by Luciano Pavarotti's phlegmatic and uncaring portrayal of Giordano's unfortunate guillotine-bound poet. Another Giordano opera arrived later in the week to right the balance: a new production of **Fedora,** unseen at the Met since 1926. Music critics with purer souls than mine dismiss the work as turn-of-the-century verismo trash, only staged to indulge popular divas of the day. Perhaps that's true, but my only regret is that there are so few exciting divas left to make even such a shamelessly contrived but theatrically effective piece as *Fedora* worth reviving. Mirella Freni qualifies for the job, although her lightly brushed lyric soprano and gentle stage personality were perhaps never meant to sing the sorely beset heroine of this superheated melodrama. No matter. Freni has been taking Fedora all over the world since she first sang the role at La Scala in 1993, and her performance has developed into a very classy star turn.

Like *Tosca, Fedora* is based on a play by Victorien Sardou, a potboiler cooked up for Sarah Bernhardt (vintage "Sardoodledom," as G. B. Shaw scornfully dubbed these vehicles). Even more than Puccini's "shabby little shocker," Giordano's mix of sex and politics depends on the singing and acting skills of a charismatic soprano who, as the Russian princess Fedora Romazov, pursues her fiancé's murderer from St. Petersburg to Paris, nabs the culprit only to fall in love with him, becomes entangled in a Nihilist plot to depose the czar, escapes to Switzerland, and commits one of opera's more improbable suicides by drinking a cup of poisoned tea (says the libretto, but at the Met, Freni swigs the lethal dose from her crucifix pendant). With its flamboyant situations, glamorous costume requirements, and comfortably low-placed vocal line, the role has long been a favorite of Italian sopranos nearing the end of their careers—Maria Caniglia, Renata Tebaldi, Magda Olivero, Renata Scotto—and the sentimental reception accorded Freni indicated that she belongs in their company, perhaps the last gasp of a grand tradition.



Merrymaking in *The Bartered Bride:* Paul Plishka and David Kuebler.

"...With James Levine and his orchestra **injecting musical vitamins** *in every measure, 'The Bartered Bride' is just about irresistible. Paul Plishka has found his most congenial role in years as the rascally marriage broker..."*

Beyond that, Freni is clearly more comfortable with the part since I saw her in Milan three years ago. This soprano may never communicate the ultimate in melodramatic abandon, but her Fedora is now a very nuanced portrait of an obsessive woman—an aristocrat to the core—as she makes her fateful journey from avenging fury to charming party hostess, passionate lover, political intriguer, unwitting murder accomplice, and finally guilt-driven suicide. The voice also holds up nicely, a floating, lyrical tone never forced or asked to make an unmusical sound. And Freni's irresistible personal charm is present in abundance, an asset that has never deserted her.

The Met has also given her a fine cast, beginning with Plácido Domingo's ardent Loris—further explorations of this repertory are surely in order for the apparently ageless tenor. The other roles are just cameos, but they are all sharply etched, particularly Fedora's airhead friend Olga (Ainhoa Arteta) and the suave French ambassador De Siriex (Dwayne Croft), who both get to sing their often-cut specialty numbers in Act Two. In a bit of luxury casting, pianist Jean-Yves Thibaudet makes a non-singing opera debut as the secret agent Boleslao Lazinski, playing his *faux*-Chopin nocturne and acting the fop with grand humor. The handsome production, directed by Beppe De Tomasi and designed by Ferruccio Villagrossi, serves the opera by being lavishly true to the period, deftly personalizing every character onstage, and making the complicated plot crystal-clear. The Met's *Fedora* is a considerable accomplishment and an unexpected treat—better see it now. In a few years, when Freni and Domingo are no longer on the scene to make such star-personality verismo operas work, this idiom may well be completely unavailable to us. ■

Photograph by Beatriz Schiller.

Sigourney Weaver plays a lusty damsel and Jay Goede her gay roommate in Christopher Durang's *Sex and Longing*.

THEATER JOHN SIMON

Nymphomercial

Despite a racy performance by Sigourney Weaver, 'Sex and Longing' leaves you longing only for the curtain; 'Radio Gals' is largely hot air.

CHRISTOPHER DURANG CAN BE A FUNNY FELLOW, but there is something about him of the Eternal Sophomore. As sins go, this one is probably least upsetting to the Holy Ghost but is, in the end, a sin nevertheless. Its chief characteristic is not knowing where sauciness turns into silliness, and silliness into ridiculousness, which is no laughing matter.

His new play, **Sex and Longing,** starts rather near the end of that trajectory, and then manages to become progressively worse. Sure, it is strictly anti-realistic absurdist farce, but even as such it ought to know where it is going. Instead it starts out as one thing, deviates into another, then tries artfully to scramble the two. But you can't make an omelet if one of your eggs is from a chicken, the other from a chocolatier.

We begin with a sex farce. Lulu (we are to think Wedekind and Berg) is an amiable nymphomaniac who must have sex every fifteen minutes. Her apartmentmate, a personable homosexual, needs it only every three hours. Not a very promising premise, but something could conceivably have come of it. Unfortunately, it didn't. For starters, the dialogue is not very funny. When Lulu races out into the nocturnal street, barefoot and in only her robe, she keeps trumpeting "Sex and longing, sex and longing!"—a litany that would hardly pass muster in a second-rate Black Mass. Something enormously wrong—logically, psychologically, and dramaturgically—happens: nothing.

Lulu—or, to be precise, the enchanting Sigourney Weaver, ravishing even in a comic blonde wig—tries to give herself away to any willing passerby, but there are no takers. Now, absurdism is all very well, but this is preposterous. I can believe people turning into rhinoceroses (see below), but *not* not turning a head at this offer. At long last, however, there is one reluctant taker, Senator Henry McCrea. Although he frequents whores, he is uneasy about not paying. So far, okay. But when he is supposed to make love to Lulu with Justin sitting on the other end of the bed, yet not as part of a threesome, my disbelief crashes like the chandelier in *Phantom.*

Then the play goes political on us. Lulu becomes Sadie Thompson and falls into the clutches of Reverend Davidson from *Rain,* now a honcho of the religious right. From Ionesco we leap into Americanized Maugham. Meanwhile, Justin, out cruising, is picked up by a cop, not as a perpetrator but as a lover. Amusing idea, but it goes nowhere.

Next, we are into domestic comedy with Senator McCrea and Bridget, his prissy, puritanical, Moral Majority wife: the philanderer and drunkard at home with his shrewish nemesis. Then Lulu picks up a guy who turns out to be Jack the Ripper (we are back in Wedekind territory). Before long, we get a farcical congressional investigation, not to mention a female rubber sex doll that turns out to be a senator, and Jesus Christ,who turns out to be . . . oh, well, those of you who saw Buñuel's *Age of Gold* will know what to expect. Some folks get mad at Chris Durang; I merely get sad. It is all rather like automatic writing with a glitch in the automaton.

Photograph by Joan Marcus.

Miss Weaver remains lovely and lovable throughout, but even knowing how to handle gorillas in the mist is no help with this kind of monkey business. As Mrs. McCrea, however, Dana Ivey is stunningly funny against inhuman odds. The four men in the cast try manfully but fail fearfully. The good John Arnone on scenery, the gifted Brian MacDevitt on lights are stymied by the low budget. Susan Hilferty does something with costumes, Garland Wright precious little with direction. All in all, this is not enduring Durang.

A NOT DISSIMILAR PROBLEM BESETS **Radio Gals,** a pocket musical of mind-boggling mindlessness. This thing has become a formula. A couple of wags get together and write a number of songs—usually country, bluegrass, or R&B—and then hunt for a simple but cute plot to hang the songs on. Right now, from the same mold, we also have *Cowgirls*.

This one is the joint effort of Mike Craver and the late Mark Hardwick. Hardwick was one of the contrivers of *Pump Boys and Dinettes,* and both authors wrote and acted in *Oil City Symphony,* prime examples of this species. *Radio Gals,* an epigone, gives off terminally tired vibes. An all-girl band, under the leadership of Miss Hazel C. Hunt in Cedar Ridge, Arkansas, is broadcasting music and chitchat from Hazel's living room. Station GALS, without a legal wavelength, skips around from channel to channel, wherever air space can be found.

The Hazelnuts, as the band is called, consist of the elderly spinsters Miss Mabel and Azilee Swindle (named after one co-author's aunts) and were played originally by the co-authors in drag and now by the surviving co-author and a comparable performer. The others are tomboyish Rennabelle, dopey America, and coquettish Gladys Fritts, starved for a man. One finally shows up in the person of O. B. Abbott, an inspector dispatched by Secretary of Commerce Herbert Hoover.

O.B. tries to put a stop to the piratical radio station, and the gals try to stop him with their feminine wiles. On and on trundles this sorry excuse for a story, spiked with jests begotten by doggedness or despair. The product the Hazelnuts are selling is Horehound Compound, and we get songs such as "Faeries in My Mother's Flower Garden" and "Edna Jones, the Elephant Girl." In Act Two, there are even a couple of nice, albeit pastiche, numbers, but by then it is too late. One must, however, admire the cast's musical proficiency: They play any number of instruments delightfully. Still, a theremin in deepest Arkansas in the middle twenties? Next, they'll have me believe that Sigourney Weaver has to beg for sex on street corners.

THE VALIANT THEATRE COMPANY DEBUTS with **Rhinoceros,** one of the worthy Eugene Ionesco's heavier pieces, updated and Americanized by Theresa Rebeck. Now approaching 40, a dangerous age for persons or plays, *Rhinoceros* carries a ponderous message: Lead a soulless, time-serving life, and you'll find yourself turning into a rampaging rhino. So an entire society may become transmogrified into dehumanized beasts. Only Berenger, Ionesco's alter ego in several plays, is saved by his nonconformist's untidiness, his refusal to become co-opted into conformity.

The play had greater resonance in a France still recalling the horrors of collaboration and in an America in the throes of Eisenhower complacency. It now seems unduly preachy underneath its glossily absurdist surface. To work, it requires an expert and unstinting production; on Broadway, it had Zero Mostel and Eli Wallach. Here it has a lot of people associated with Brandeis University (where it originated), modest talent, and minimal resources.

It does, however, have a winning protagonist in Peter Jacobson, whose Berenger nimbly treads the line between being either too lovable or too drab. As his friend John, his exact opposite in pedantic and pompous punctilio, Zach Grenier is diverting, though a tad repetitious. Two older character actors, Fred Burrell and J. R. Horne, also do well, and Erin J. O'Brien makes a fair ingenue. The rest is, or had better be, silence.

Some of the production values are passable, others not. Michael Murray, the director of the Brandeis Theater Arts Program, has directed pedestrianly, his few would-be original touches backfiring. Finally, Miss Rebeck's updated Americanization is hopelessly halfhearted, and probably wouldn't be much better wholehearted. There is nothing wrong with the available translation if it's given the production it merits.

DOUGLAS MCGRATH—COLUMNIST, COMEDY writer, actor, and adapter-director of the vastly overpraised movie *Emma*—offers a one-man political satire he wrote and performs. **Political Animal** is, I fear, a beastly bore. True political satire, a difficult art, can be wonderful when not simplistic and bathetic in the McGrath mode. McGrath is as subtle as a police siren. He assumes that lampooning a Republican candidate for the presidency in the cheapest and crudest ways is enough to push the buttons of an Upper West Side, solidly Democratic audience. But McGrath is genuinely talented as an actor and quick-change artist, and he has a fine video designer in Dennis Diamond and an able director in Peter Askin. In these capacities, the three do their level best but cannot drag this sick *Animal* to a higher level. Satire, said to be the thing that closes on Saturday night, may not, in this case, outlast Friday. ■

Jacobson *(continued from page 25)*

need is a single mythic line, something like Tyson's crack about being "baddest man on the planet." Most sports marketers think Jones will never generate the commercial heat of Oscar De La Hoya, his only real rival in terms of talent. With his upwardly mobile "golden boy" image going for him, the highly organized De La Hoya, at 140–147 pounds, finds himself with several big-gate challenges, Pernell Whitaker, Felix Trinidad, and Ike Quartey among them.

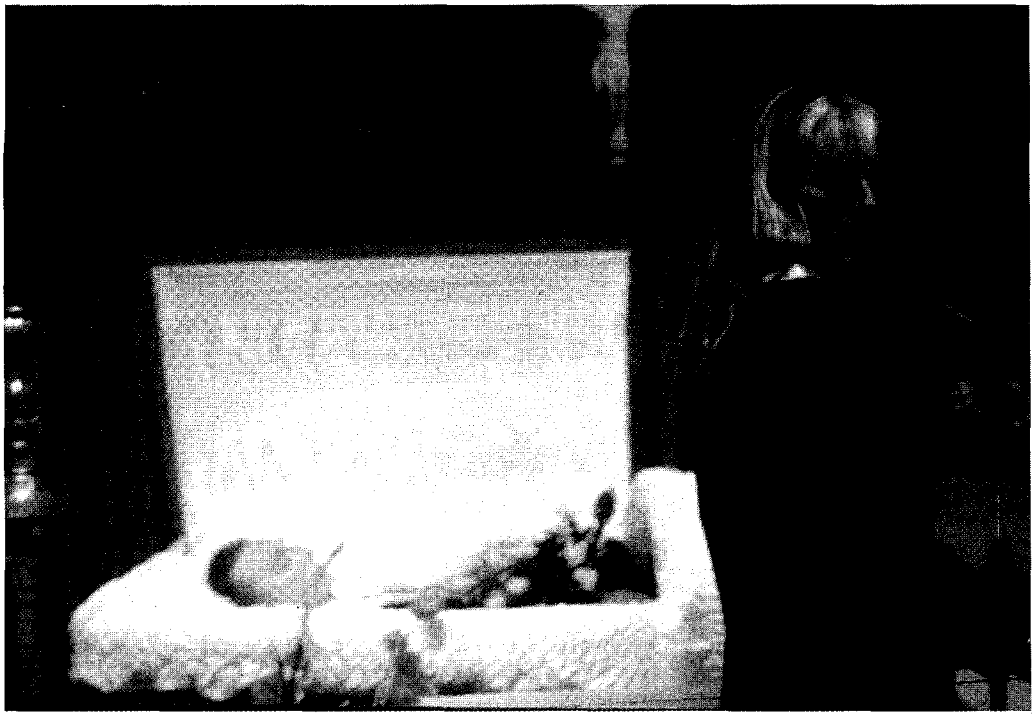
Roy Jones claims he doesn't care about whether he's "sold like the home-shopping club or not." Once widely thought to be avoiding fighters with even the most remote chance of beating him (Jones's proposal to meet the badly worn Tommy Hearns was particularly irksome), Roy is now committed to taking on "everyone . . . fight every couple of months. Whoever wants some." The idea is that the sheer quantity of these victories will accumulate a critical mass of acclaim. But you can see that Jones is less than gaga about the prospect. He perks up, however, when I mention that by coincidence (another assignment for another magazine), I'll be seeing Michael Jordan the next day.

"That right?" Jones asks, suddenly rapt as I spiel a certain cosmic kinship between him and Jordan, the two of them seemingly being so far away better than anyone else in their field.

"You give Michael a note?" Jones asks, taking a leaf from my pad and beginning to write. After all this cursory, almost clinical talk about doing bodily harm to the legends of his own game, Jones is truly impressed by this marginal interface with His Airness. He congratulates Jordan on "everything," then writes, "Look, I need a little help on my jumper. Can you help me?" He finishes by inviting Jordan to check him out one day, saying, "It's all on me, just say when." There's a touching, guileless sincerity to the note, a missive from one nonpareil to another. I feel in possession of an important document.

Two days later, after giving the note to Jordan, I'm asked by Jones for Michael's response. "He dug the letter," I report, truthfully, for Jordan, while not much of a boxing fan, has caught Jones on TV and recognizes genius when he sees it. "He says you're something, really something," I tell Jones. "But he says no way you're a better basketball player than he is a baseball player."

Ignoring this, Jones asks, with some anxiety, "He coming to the fight?" Told no, that M.J. is due at the Bulls' training camp, Roy frowns. "Damn," he says, an unaccustomed flash of defeat on his face. Then, rallying, he smiles. "Maybe next time." ■



Band of outsiders: ***Cookie at Vittorio's casket, NYC, September 16, 1989.***

Photograph courtesy of artist and Matthew Marks Gallery.

ART **MARK STEVENS**

Family Album

Nan Goldin's shocking pictures of friends, lovers, and other society outcasts turn out to be nothing if not old-fashioned.

CHILDREN DREAM OF JOINING THE CIRCUS OR being kidnapped by Gypsies. Adolescents—restless, melancholy, misunderstood, self-absorbed—dream of something similar: a colorful tribe of friends who will heal the wounds of childhood and create a better society than that of their parents. A tender devotion to this youthful ideal of an alternative family is what animates **Nan Goldin: I'll Be Your Mirror,** despite what you have heard about the artist's "tough" depiction of kinky sex. Goldin, at heart, is the type of romantic who hung out with the freaks in high school and liked the boy with sensitive eyes, pimples, and a motorcycle jacket. In short, a real softie.

Now the subject of a mid-career retrospective organized by Elisabeth Sussman for the Whitney Museum of American Art, Goldin has spent more than twenty years photographing her surrogate family of friends. This clan is made up of social outsiders, beginning with some drag queens she took up with in Boston in the seventies and continuing in New York, with a circle of friends and lovers (many of them gay) who lived in the postmodern bohemia of the East Village in the eighties. She herself is a prominent figure in her photographs. We see "Nan" as a lover, friend, party girl; Nan as happy, sad, thoughtful. One picture—which shows her musing on a bed—is called *Nan at her bottom, Bowery, NYC, 1988.*

While some individual shots are memorable, many are nothing special. She is not mainly interested in the image that stands out. The photographs are clustered into narratives, creating a kind of visual diary; the exhibition includes a version of her famous "The Ballad of Sexual Dependency," the 45-minute slide show that established her reputation in the eighties. Her color is distinctive—a mixture of ashes, bar gloom, and a pop fruitiness that has the lurid glare of the supermarket tabloid. She seems particularly partial to bordello red.

A number of images will shock conservative taste—a picture, for example, of a man masturbating. (Elsewhere, we get to see some semen-stained sheets.) It remains amazing to me that a picture of a hairy male masturbator is hanging on the walls of the Whitney Museum of American Art; but, that acknowledged, only those blinded by the culture wars will miss the comic paradox of this show, which is just how thoroughly Goldin celebrates family values. Overt subject matter aside, Goldin is the most conservative contemporary artist the Whitney has shown in the past decade—a Wendy among the drag queens.

To begin with, she is much too nice to be a postmodernist. Although her pictures are crowded with people dressed (and undressed) in fantastic fashion, she never lets stylishness speak for itself or dominate her subjects in the chilly manner of postmodernism. Instead, she is always burrowing for "the human" and "the authentic"—looking for the rip in the mask and the tear in the eye. She has none of the coldness of Mapplethorpe, to whom she is often compared. Her eye is sympathetic not because she pretties people up—quite the opposite—but because she is the sister who loves you warts and all. Even a tattooed boyfriend who (according to the catalogue) beat her up looks like he had a lousy childhood. The only people she treats cruelly are her gray-flannel parents. In one picture, her father looks like he's about to take a wolfish bite out of her mother.

Goldin hardly ever photographs the world beyond this surrogate family. Her show is claustrophobic—and occasionally tedious—in the way that families are. Nothing counts except for the tribe. But within the charmed circle, everything is interesting to her, from toilet habits to weddings. People outside the family are regarded with suspicion; those inside, with unconditional love. The very idea of a slide show—which is her best work—conveys the rich tedium of family life. Both the catalogue and the photographs themselves are steeped in family nostalgia, as if one must honor every moment in the tribe's history.

Particularly when a family member dies. AIDS has killed many in her group, and Goldin remembers them through photographs, wall texts, and commentary in the catalogue. In one narrative, she shows a series of images of a close friend named Cookie Mueller. We see Mueller carousing, getting married, sitting with her son. We also see her, looking lost, standing near her husband's open casket after his death from AIDS. And then we see Cookie Mueller—just two months later—in her own casket. Goldin does not recoil from this dark rhyme, but she has the wit to end not with the death scene but with its even more disturbing afterimage—an empty sofa in the couple's apartment.

The dream of creating a new clan was, of course, important to the sixties and seventies—and Goldin is nothing if not a baby-boomer. Her messy rooms recall the dormitories and apartments of that era. Sex and drugs are an obsessive interest. (She herself has gone through rehab.) She has a boomer's attention span: She discourages lingering over a picture, in favor of a constant moving flicker. In the "Ballad of Sexual Dependency" slide show, each image has about three seconds; the accompanying music, while relevant to the imagery, constantly changes, the way it does when you surf on the car radio. She does not judge her tribe's behavior but moralizes about the flaws of the larger society. Her instincts are utopian. She believes, for example, that gender is imprisoning and celebrates drag queens for escaping "gender dysphoria."

Although Goldin beautifully captures her milieu, she also gives repression a good name: She is so garrulous in her love for her new family, so sentimental in her devotion to the marginal, so obsessed with herself. You could argue that Goldin is not narcissistic, since she is tenderhearted toward others and shows herself at awkward moments. Yet she possesses the greatest of narcissism's gifts, which is to regard everything about the self, failings included, as worthy of display. Her world is a kind of narcissist's paradise in which exhibitionists and voyeurs fall in love.

That an Establishment museum like the Whitney glories in such work is another sign of how, in the art world, the margins have moved to the center and should be regarded as "official" and "mainstream." Sentimentality takes different forms at different times, and what is strong in one period degenerates in another. Goldin's art deserves attention, but the boomer generation (which includes me) has a corny weakness for romancing the margins and a sloppy disdain for rigor, detachment, and reserve. The art of the margins is old. More than a century ago, Henry James, irked by the fashion for the gutter truths of "naturalism," harangued Émile Zola in hot-purple (rather than bordello-red) prose: "Does he call that vision of things of which *Nana* is a representation, *nature*? The mighty mother, in her blooming richness, seems to blush from brow to chin at the insult!" ■

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DANCE TOBI TOBIAS

Woman on Top

Twenty-five years later, Trisha Brown triumphs at BAM's opera house; at Radio City, the breathtaking cloggers of 'Riverdance' overcome the show's garishness.

Dancers from Trisha Brown's company in the choreographer's new *Twelve Ton Rose.*

ONCE A LEADING REBEL AGAINST CONVENTIONAL theatrical enticements—music to accompany dancing, elaborate costumes and décor, old-fashioned auditoriums—**Trisha Brown** celebrated her company's twenty-fifth anniversary in the ornate opera house of the Brooklyn Academy of Music. Appropriately, the programs for her engagement included a sampler of the past and a big, brand-new work that, despite its acceptance of traditional trappings, proves Brown is still revising received ideas about dancing.

The title of the new piece, *Twelve Ton Rose,* puns on the twelve-tone row, a harmonic system employed by Webern in one of the three scores to which the choreography is set. With *Twelve Ton Rose,* the tactics that come most naturally to Brown mesh with the handsome compression and disjunctiveness of the music. Brown shares Webern's gift of making the incongruous seem logical, indeed inevitable—and beautiful to boot. At times, the nine dancers—operating individually or in small, ad hoc clusters—look like pieces of a complex structure that have sheered off but are still indisputably connected to the whole. You can't fully describe or explain the cohesion, yet it commands your full confidence.

One of the most sophisticated motifs of the choreography is the lineup, an interest of Brown's from the start of her career. Here, the shoulder-to-shoulder and one-body-behind-the-other formations dissolve and reform with a liquid quality more common to film than to live performance, and the variations on the ideas of a paper-doll chain and a follow-the-leader game display both analytic rigor and sly humor. This piece shows Brown at her best, giving the activity of the mind a physical dimension, making thinking positively sensuous.

Adding excitement to the anniversary season, a trio of guest stars augmented Brown's able roster of dancers, which she herself still heads, remaining a fluent, witty performer at the age of (almost) 60. For Mikhail Baryshnikov, a guaranteed box-office draw, if hardly an adept at Brown's mercurial, idiosyncratic style, the choreographer reworked her *If You Couldn't See Me,* the gorgeous, intriguing 1994 solo in which she kept her back to the audience throughout. In the duet version, *You Can See Us,* Brown remains turned away from the audience while Baryshnikov faces steadfastly front, their relative positions in the space shifting cannily. Freeze-framing the key pose in step or phrase is so ingrained in a classical dancer that Baryshnikov couldn't be expected to master a technique based on subtle flux. His powerful charisma worked its usual wonders.

Superb dancing in authentic Brown style came from Stephen Petronio, an alumnus of the company who now choreographs for and performs with an attention-getting group of his own. Returning to the role he originated in the 1983 *Set and Reset,* he added a dimension of weight and muscular power to the flickering quality of the choreography. The quicksilver shifts from one position to another, with different segments of the body carrying out their own agendas, are augmented in Petronio's rendition by an authority projected so forcefully it shades into men-

Photograph by Beatriz Schiller.

ace. The dance explores the idea that nothing lasts: The performers wear shapeless costumes in a sheer fabric faintly patterned with newsprint; photojournalism-type images flash by swiftly on floating multiple screens; the wings of the stage are not solid, concealing walls but spills of gauze, revealing the dancers in the twilight zone between onstage and off. Petronio asserts the idea that within the ephemerality of life, there is a definite "now," and that it damned well counts.

A third guest, Steve Paxton, a colleague of Brown's from the renegade early days of postmodernism, invented a duet with her in the genre that has remained his specialty, contact improvisation. The idea of contact improv, which is enjoying something of a renaissance nowadays, is to explore movement (and its accompanying emotions) in collaboration with a partner to whom you trust essentials like your balance and your sense of yourself in the physical world. Experiments in this vein risk becoming ponderous and self-indulgent, but Paxton and Brown, a pair of pros, leavened their venture with blithe intelligence, demonstrating their infinitely resourceful invention, their mutual affection and respect, and the sheer fun of finding out what a highly cultivated body can do when it meets a likely mate.

BACK AT RADIO CITY MUSIC HALL BY POPULAR demand, **Riverdance**—raucous, garish, and bloated with kitsch sentiment—is redeemed by the genre that originally inspired it, native Irish dancing. In the intricate and delicate soft-shoe work for the women and the rapid-fire clogging, once the province of men, now done by both sexes, the vocabulary allows for thrilling articulations despite its restricted range of moves. First off, you notice the tireless artillery attack of the foot on the floor; next, you see how the foot cunningly alternates between flicking and stamping; then you marvel at the lower leg's constant swift shift between turned-in and turned-out. Finally, you recognize the breathtaking lift of the thigh that makes it all possible. The torso and arms remain utterly quiet, calmly suspended above the lower body's busy precision like a beatific spirit.

The *Riverdance* chorus line is commendable, and the show has a couple of real stars. My favorite was Jean Butler, of the red-gold hair. A proficient dancer and a radiant stage presence, with the fresh looks and unassuming manner of the mythic girl-next-door, she's the Darci Kistler of clogging. Another superb performer is Tarik Winston, a youngish, plumpish black hoofer whose brilliant tapping, accented with crazy acrobatic feats, belies his laid-back, nothing-happening air. These two, as well as the disastrously overmiked instrumentalists and singers, deserve a more sensitive setting. ■

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EMERGING IN A DISCOMBOBULATED HAZE FROM customs at Kennedy after three months in France, I'm thinking hot-and-sour soup, crisp shredded Sichuan chicken, ten-ingredient chow fun. Two hours later: Hot bath. Cool sheets. Lukewarm Chinese carryout and a brand-new entry on the telly. The senses are cocooned in the familiar. It's a gentle re-entry.

Still upside-down in time, I'm ready for dinner next day at noon. Time to work. I want to discover some place to love my first week back. Could be **Mesa City**—a downscale uptown strut by Bobby Flay and his partners from Mesa Grill and Bolo. My crush on Bobby is no secret to hungry readers of these salsa-soaked pages. And it's not just his street smarts and Gerber-baby-grown-up face. It's his command of flavor, and chili virtuosity, too.

Late lunch is almost serene. No one is getting sloshed and unruly on margaritas at the bar. I try to ignore the bread. But its yeasty perfume tickles my nose, and I'm a goner for the house-baked cornmeal-sourdough. An aura of smoke and Technicolor swirls of saucery intensify the shrimp cake's swagger. My pal dismisses the grilled blue-corn sweet-potato taco as thrill-less, but I'm intoxicated by its roasted-corn-and-smoked-pepper salsa—*my* first fresh corn of the year. Corn is still animal feed in France, a nation that claims it's the world's most civilized. And I'm happily rediscovering the all-American burger—the French just don't get it. Flay's is a winner, really rare with cheddar on a house-baked roll and spice-dusted fries. The peppery octane of smartly crisp eggplant quesadilla with smoked tomato-chili relish warms my mouth and wakes me up. Taste buds atingle, I know I'm home.

Midtown is a new grazing range for Flay and sidekick Laurence Kretchmer, the urban cowboys who cut a cuisinary swath at Mesa Grill and Bolo. Looking for a quesadilla-driven concept they can carry across town and up and down the Eastern Seaboard, they're seeking to evoke Mesa Grill with the same cowboy-print cotton banquettes, tin cheese-grater lampshades, black-and-white-photo blowups, and painted walls—mustard yellow, adobe rust, the green of avocado. Even the servers look familiar, smartly drilled and friendly. (Though being asked "Is everything good?" more than three times is annoying.) The differences stand out, too, instantly apparent in off-the-tin din, bare linoleum tabletops, and the check for a duo: from $50, for a quesadilla and salad to share plus two margaritas, to $100, for three courses and a bottle of wine, tax and tip included. A notch down from Mesa Grill's average tab.

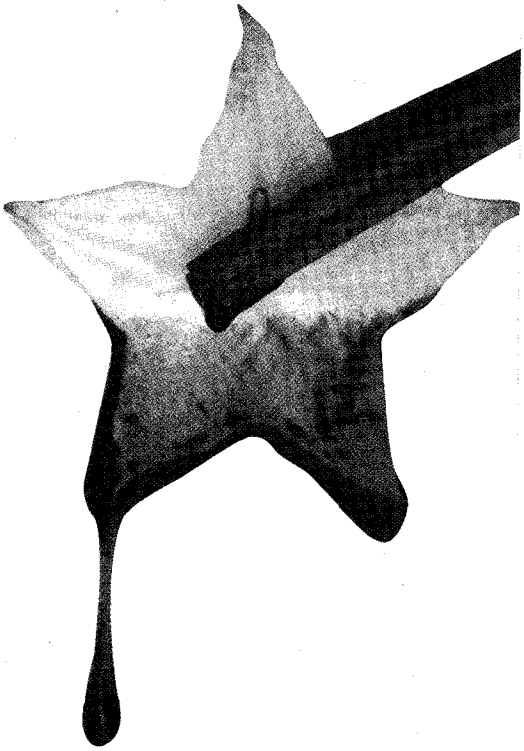
Is it my imagination, or did Mulholland Drive's bar crowd never go home after that hangout expired? Entry-level yupsters are five deep at the bar, nibbling stale popcorn, trying to score and keep score (the Yanks are on the tube). Friday, prime time: The host is telling newcomers there's an hour-and-a-half wait for a table. But we are six and made the cutoff for reservations, thank heaven. Waiting more than twenty minutes can curdle the sauce for me. I'd rather not stagger to my table numbed even by this fine house margarita, a splendid balance of sweet and tart, or by a frozen cactus-pear version that could easily become an addiction. Let me go gentle into the buzz, the better to savor Flay's spectacular avocado relish (guacamole by any other name), grilled shrimp deliciously mounted on a crispy flour tortilla, and tempestuous black-bean soup with its side dish of chopped onion and shredded jalapeño—lightning for hotheads. Curls of tequila-cured salmon sit atop black-bean-mango salsa in a taco shell as elegant as a dessert tart. Cornmeal-battered eggplant and mozzarella dabbed with cilantro vinaigrette makes a satisfying sandwich. Though Sophie's salad, named for the newborn Flay, won't get a nod from Weight Watchers (given its chickpea, red-bean, cheddar, and taco-chip toss), you can dilute the damage by sharing.

Entrées, from $15 to $19, are what Flay calls "accessible," not dumbed down. You'll go to Mesa Senior for venison and rabbit but come here for blue-corn-tortilla-crusted salmon, grilled adobo pork chops with spicy ap-

The corn is blue: Wrangling tacos and cactus-pear margaritas at Mesa City.

Photograph by Kenneth Chen.

NEW YORK MAGAZINE 5th Annual Holiday Entertaining Fair



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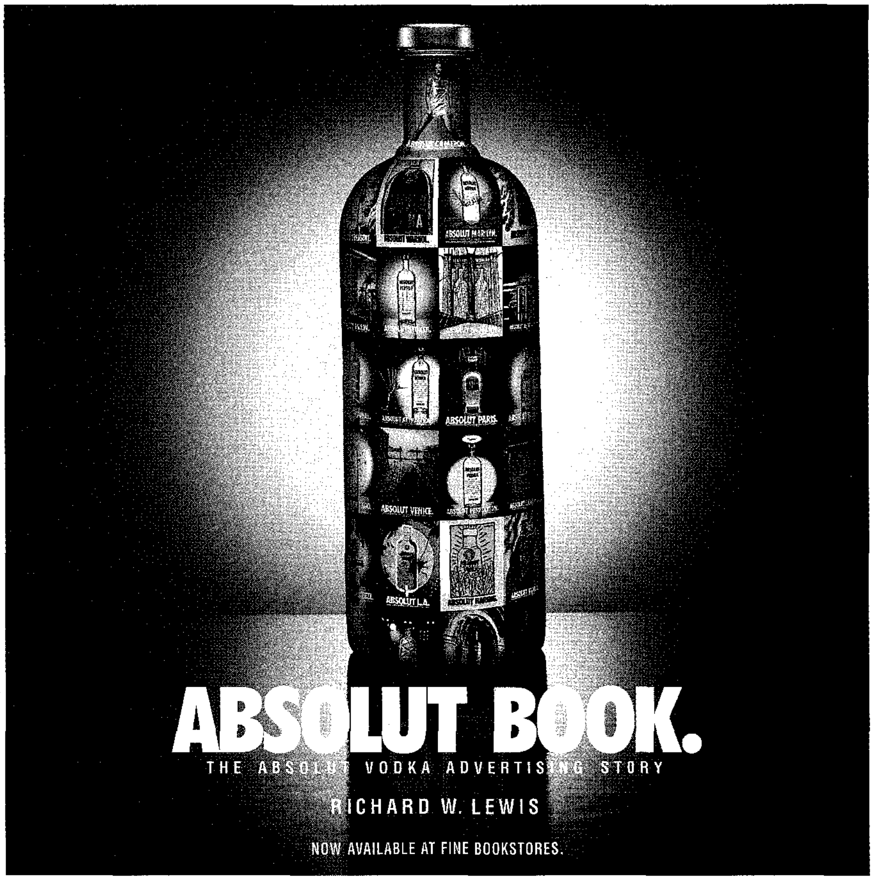
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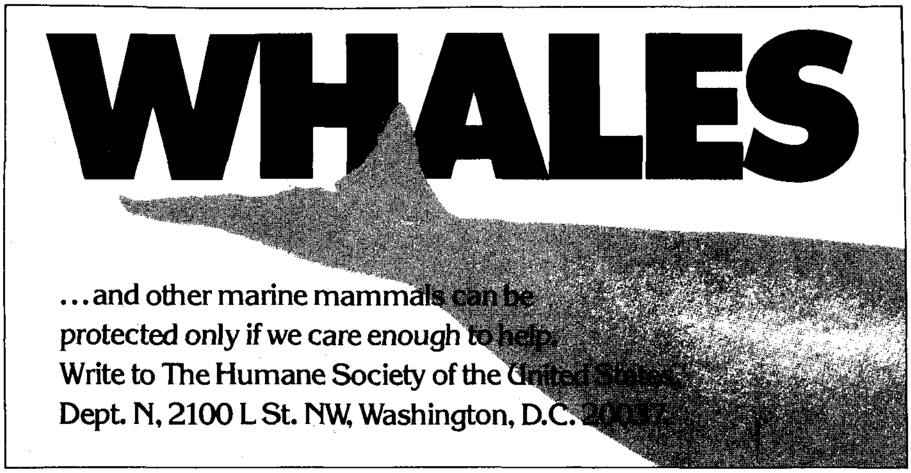

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ple chutney, decent rib-eye steak with red-chili mustard, and molasses-barbecued ribs on a cabbage-corn relish. Most everything comes with a pile of spicy fries or the tamale of the day—blue corn with pesto butter, perhaps. After whining when the waitress tells me both chicken entrées mean chicken breast (my least-favorite cut), I discover that a chili rub and careful cooking leave the usually tortured white meat amazingly flavorful and moist. Too bad bold flavoring and a zippy salsa can't quite rescue mealy mako shark.

But Mesa City's quesadillas are the wheel here, reinvented by Flay's trick of crisping them in a pizza oven instead of letting them sop up grease in a frying pan. Like Wolfgang's pizza, a quesadilla knows no bounds. Try tantalizing charred-lamb-and-arugula with cilantro yogurt, or complex Asian chicken with green-onion-and-pineapple relish. Cilantro pesto adds an earthy pizzazz to grilled shrimp. I found the sausage number surprisingly bland, and so did the chef. He's now upped the wattage with chorizo. Even as the kitchen learns to handle the crush—Saturday night's 450 covers beats anything the team has seen downtown—Flay keeps on fiddling. "You get the concept and the look right away, but flavor takes time," he confides.

Mesa Grill's Wayne Brachman whips up irresistible desserts—apple potpie with a staccato of dried cranberries, a candy-bar-like pecan pie, Rocky Road pudding laced with homemade marshmallows. An open-face ice-cream sandwich is flanked by icebox cookies (to feed two or three).

When I left town last July, my friend Jerry Kretchmer was restless. A developer-turned-restaurateur ten years ago in the dog days of real estate, he had enlisted partners to open the Gotham Bar and Grill, then went on to create Mesa Grill, JUdson Grill, and the failed One Fifth. He was grumbling, taking life-drawing classes, longing for a new career. With the city's energy reviving, he became distracted again by dreams of building. But the younger partners at Mesa, Bobby Flay and Kretchmer's son, Laurence, were aching to grow. Flay had married the year before. And Laurence married in March. Mesa City was inevitable. So Pop Kretchmer and partner Jeff Bliss are still deep in the stew pot, coaching from the wings. Coming soon: bottled sauces. "All I want is to cover Sophie's tuition," says Bobby. "If I can do that, I'm happy."

Mesa City, 1059 Third Avenue, near 63rd Street. Lunch, Monday to Friday noon to 3 p.m., Saturday 11:30 a.m. to 3 p.m.; limited menu till 5:30 p.m.; dinner, Sunday through Thursday 5:30 to 11 p.m., Friday and Saturday till midnight; brunch, Sunday 11:30 a.m. to 4 p.m. A.E., C.B., D.C., Disc., M.C., V. ■

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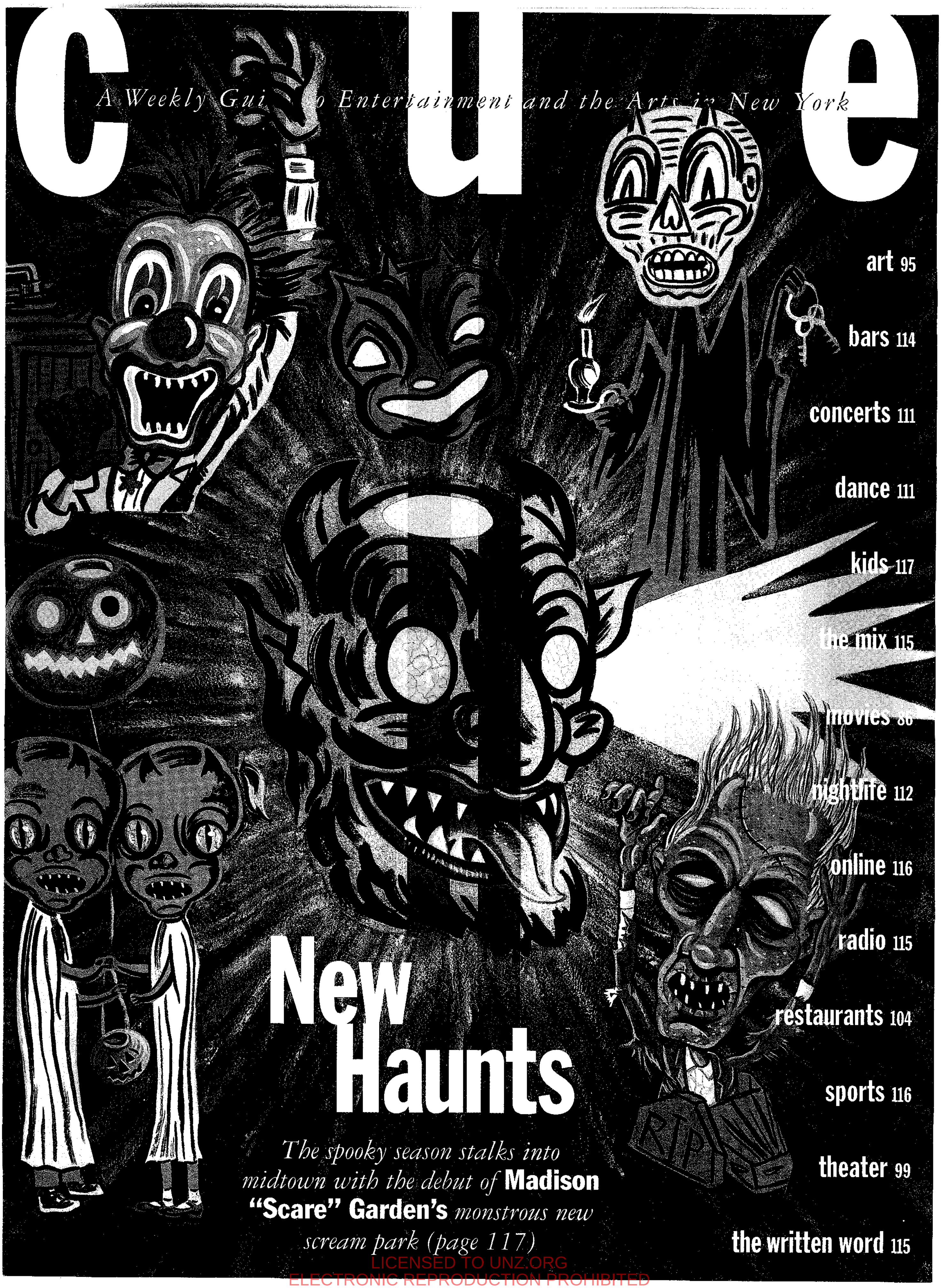
A Weekly Guide to Entertainment and the Arts in New York



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New Haunts

The spooky season stalks into midtown with the debut of **Madison "Scare" Garden's** *monstrous new scream park (page 117)*

movies

Sleepers. . .Dueling Downtown Festivals

Photograph courtesy of Alef/MOMA.

Retrospective

Talking Heads

Though often suppressed by the pre-Havel Communists, the works of Slovakian director Dusan Hanák—with the exception of 1995's 'Paper Heads' (above)—are not blazingly political. The revered auteur, who immerses himself in seemingly insignificant lives, is honored with a retrospective at MOMA *beginning October 19. (See "Museums, Societies, Etc." for info.)*

New Films

★**Basquiat**— The painter Julian Schnabel wrote and directed the movie, and in his conception, Jean-Michel Basquiat (Jeffrey Wright) is an innocent, a sacrificial victim of the rabid art world. It's the old story: Too much too soon, and the kid couldn't handle it. Schnabel downplays Basquiat's hard-drug habit (we don't even realize he's on heroin until late in the movie) and doesn't really explain why Basquiat couldn't pull himself back from the edge. Probably, Schnabel doesn't know. This Basquiat is not responsible for anything, least of all himself, and art cannot save him. It's a grim myth, and not entirely believable, but Wright is very touching. (Denby; 8/19/96) (1 hr. 46 mins.; R) *Angelika Film Center.*

Beautiful Thing—Two teenage boys, both from troubled homes, fall in love. Adapted by Johnathan Harvey from his award-winning play. Directed by Hettie MacDonald. (90 mins; R) *Quad Cinema; Lincoln Plaza Cinemas.*

Ground Rules:

These brief reviews, where noted, are condensed versions of reviews by David Denby...A ★ denotes a current release that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element...Reviews are followed by the Manhattan theaters where the film is playing. For movie listings online see the last page of this section.

Big Night—Actors Campbell Scott and Stanley Tucci co-directed this modest drama about two Italian immigrants who open a restaurant on the Jersey shore. (1 hr. 48 mins.; R) *Angelika Film Center; 19th Street East; First & 62nd St. Cinema; Lincoln Plaza Cinemas.*

Bound—A modern *noir* about two women (Jennifer Tilly and Gina Gershon) who attempt to rip off the mob. (1 hr. 49 mins.; R) *Village Theatre VII; Chelsea; First & 62nd St. Cinema; Orpheum; Lincoln Square.*

Calling the Ghosts—An award-winning documentary about the sexual abuse and torture suffered by women in wartime, and the work of two Bosnian women to ensure that rape is declared a war crime. Directed by Mandy Jacobson and Karmen Jelincic. (1 hr.; NR) *Cinema Village 12th St.*

Caught—Maria Conchita Alonso and Edward James Olmos star as a married couple whose lives are disrupted by the arrival of a mysterious young transient (Arie Verveen). Directed by Robert M. Young. (1 hr. 49 mins.; R) *Sutton.*

The Chamber—Chris O'Donnell plays an unsophisticated law associate who discovers that the death-row inmate he is defending is his grandfather. Adapted from the novel by John Grisham. (2 hrs.; R) *Waverly; 34th Street Showplace; Chelsea; Baronet/Coronet; National Twin; 86th Street; 84th Street Six; Olympia Cinemas; Pavilion/Windsor.*

Curdled—William Baldwin and Angela Jones star in this black comedy about a young woman so obsessed with death that she revels in the emergence of a local serial killer. Directed by Reb Braddock. (1 hr. 34 mins.; R) *Embassy 2–4.*

D3: The Mighty Ducks—Emilio Estevez takes his third go-round as an innocuous yet somehow inspiring junior-league hockey coach. Directed by Rob Lieberman. (1 hr. 44 mins.; PG) *Village East; Guild 50th Street; Sutton; 86th Street East; Lincoln Square; Metro Cinema.*

Ed's Next Move—A young, lonely rice geneticist moves to New York and bumbles his way around the East Village in search of a soulmate. Written and directed by John Walsh. (1 hr. 28 mins.; R). *Area theaters.*

★**Emma**—*Emma* is perhaps the most steely and demanding of Jane Austen's books—some of it is almost unnervingly cold—and for long periods, writer-director Douglas McGrath stays merrily on the surface. Gwyneth Paltrow is lovely, but she's not the most imposing Emma one could imagine. Paltrow is at her best when she's flirting with Jeremy Northam as Mr. Knightley, her brother-in-law and the only human being from whom Emma will bear hearing the truth. McGrath uses an old trick from Hollywood romantic comedy: Paltrow and Northam, through the most trivial scenes, exchange little smiles of amusement; they have a private reality, far removed from the merely social world around them. Yet they live in that world, and the movie becomes very passionate when Emma violates one of its important social codes. This is one of the most celebrated scenes in English literature, and it could have gone wrong in many ways, but it doesn't. McGrath quietly builds a number of things that finally pay off. (Denby; 8/19/96) (2 hrs.; PG) *Carnegie Hall Cinema.*

Entertaining Angels—Moira Kelly stars as Dorothy Day, the human-rights activist who opted to live

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in poverty on the Lower East Side. Directed by Michael Rhodes. (1 hr. 50 mins.; PG-13) *23rd Street West Triplex.*

Extreme Measures—Hugh Grant stars as a young doctor who suspects his mentor may be involved in some ethically troubling experimentation. Directed by Michael Apted. (1 hr. 57 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; 84th Street Six.*

★**First Wives Club**—Three wealthy Manhattan women of a certain age, abandoned by their husbands for younger women, join forces, plotting and scheming to trip up the men. Goldie Hawn plays an aging movie star obsessed with her figure and her Bardot-Jagger lips, a boozy Narcissa who can do little more than fake an interest in another human being. Bette Midler plays a brilliant Upper West Side frump—a tough, loving, wised-up woman who has helped her husband build his business and is now too bitter to gloss over painful truths. And Diane Keaton's goody-goody is another self-parodying job, a trampled-upon wife too frayed in her impulses to get through a single sentence without heading off in five directions. Director Hugh Wilson is a good ensemble man, bringing out the personality of each star as the three come roaring into a room like a many-headed monster. This is not an original or deeply creative film; it's a formulaic commercial comedy. But it's also genuinely pleasing and at times breathtakingly funny. (Denby; 10/7/96) (1 hr. 40 mins.; PG) *Village Theatre VII; 34th Street Showplace; Chelsea; Orpheum; Tower East; Lincoln Square; Metro Cinema; New Coliseum; Pavilion/Windsor.*

Freeway—A modern retelling of *Little Red Riding Hood* with Reese Witherspoon as a teen girl just trying to get to Grandma's, and Kiefer Sutherland as the Big Bad Wolf. Directed by Matthew Bright. (1 hr. 42 mins.; NR) *Cinema Village 12th St.*

Get on the Bus—See David Denby, p. 52. (2 hrs. 2 mins.; R) *Chelsea; Plaza Twin.*

The Ghost and the Darkness—Michael Douglas and Val Kilmer star in the true story of two hunters out to kill a couple of lions and, in the process, restore British plans for a railway through East Africa. Directed by Stephen Hopkins. (1 hr. 45 mins.; R) *Art Greenwich Twin; 19th Street East; 34th Street East; Astor Plaza; First & 62nd St. Cinema; UA East; 84th Street Six; New Coliseum; Nova; Brooklyn Heights.*

To Gillian on Her 37th Birthday—Peter Gallagher plays a widower so bereft over his loss that he can't reach his emotionally withdrawn daughter (Claire Danes). With Kathy Baker. Directed by Michael Pressman. (1 hr. 33 mins.; PG-13). *Area theaters.*

The Glimmer Man—Bloated action star Steven Seagal plays a former government operative and Buddhist who must team with a wisecracking New York detective (Keenan Ivory Wayans) to solve a string of murders.Directed by John Gray. (1 hr. 31 mins.; R) *Village East; 19th Street East; Murray Hill Cinemas; Criterion Center; Gemini Twin; Orpheum; 84th Street Six; New Coliseum; Nova; Plaza.*

Grace of My Heart—In this musical drama inspired by the Brill Building scene of the sixties, Illeana Douglas plays a Carole King-ish singer-songwriter involved in an ill-fated marriage to a Brian Wilson type. Directed by Alison Anders. (2 hrs. 35 mins.; R) *New York Twin.*

The Grass Harp—An 11-year-old boy (Edward Furlong) goes to live with his eccentric aunts after his mother dies. Based on the Truman Capote novella. Directed by Charles Matthau. (1 hr. 47 mins.; PG) *Village East; Cinema I, II, Third Ave.; Regency.*

Hustler White—Bruce La Bruce co-wrote, co-directed, and stars in this story of a foreign journalist who becomes obsessed with a street hustler (Tony Ward). (1 hr. 22 mins.; NR) *Quad Cinema.*

Opening
Brothers in Arms

Brad Pitt (left) and Jason Patric (right) play two lifelong friends who seek revenge against their childhood tormentor—a reform-school security guard—in *Sleepers.* Barry Levinson's adaptation of Lorenzo Carcaterra's alleged-true-crime "memoir"—set in Hell's Kitchen and no doubt bursting with Lowenbraü-esque here's-to-good-friends *moments like the one above*—opens Friday.

Independence Day— A gigantic spaceship hovers over the Empire State Building, opens its lower doors, emits powerful rays, and—pow!—the Empire State Building explodes into flames. Epics of destruction follow. Will the world be saved? It all depends on a few oddballs—a wimpish young president with a hidden streak of stubbornness (Bill Pullman), a swaggering black marine pilot (Will Smith), a failed Jewish techno-genius (Jeff Goldblum), and a redneck boozer (Randy Quaid) who may have been kidnapped and "abused" by aliens on a recent visit. Aside from one small moment of mystery and terror, director Roland Emmerich and co-writer Dean Devlin seem eager to make everything as banal and movieish as possible, until the audience is left thinking, *If only the aliens would come!* (Denby; 7/8/96) (2 hrs. 24 mins.; PG-13) *Embassy 2–4.*

Infinity—The true story of Richard Feynman, the Nobel Prize-winning physicist who worked on the Manhattan Project while caring for his terminally ill wife. Starring Matthew Broderick and Patricia Arquette. Directed by Broderick. (1 hr. 59 mins.; PG) *New York Twin.*

Jude—Kate Winslet and Christopher Eccleston star in the this adaptation of Thomas Hardy's novel about two cousins in love. Directed by Michael Winterbottom. (2 hrs. 3 mins.; R). *Area theaters.*

L5: First City in Space—A 3-D Imax movie that depicts, via NASA footage and computer-generated imagery, what a future space station might look like. (35 mins.; NR). *Lincoln Square.*

Last Man Standing—A remake of Kurosawa's classic *Yojimbo,* with Bruce Willis as a gun-for-hire during Prohibition. Written and directed by Walter Hill. (1 hr. 41 mins.; R) *Criterion Center; Plaza Twin.*

The Line King—A documentary about 93-year-old illustrator Al Hirschfeld. Directed by Susan W. Dryfoos. (1 hr. 23 mins.; NR) *Cinema I, II, Third Ave.*

★**Lone Star**—John Sayles's latest begins with a skeleton discovered among the Texas cactus and a reluctant sheriff (Chris Cooper) trying to figure out whether his dead father, a hero, was also a murderer. What starts as a criminal investigation turns into a mini-epic. Two generations of white, black, and Mexican characters become mixed up in one another's lives, and while Sayles's ambition and ingenuity is surely admirable, one can't help but wonder how many packs of three-by-five cards he used to keep track of the plotlines. Yet *Lone Star* is haunted by a sense of America as a peculiar destiny—uprootedness as a common fate. (Denby; 7/22/96) (2 hrs. 18 mins.; R) *Cinema 3.*

Looking for Richard—By juxtaposing a troubled and highly charged production of Shakespeare's play—Alec Baldwin, Kevin Spacey, and Winona Ryder grapple with *Richard III*'s text—with man-on-the-street interviews, director Al Pacino makes the play accessible, and lots of fun, without rendering it lowbrow. (1 hr. 52 mins.; PG-13) *Angelika Film Center; Lincoln Plaza Cinemas.*

The Long Kiss Goodnight—Geena Davis plays an amnesiac housewife on the run from the government; Samuel L. Jackson is the private detective who helps her uncover her true identity. Directed by Renny Harlin. (2 hrs.; R) *Village East; 19th Street East; Murray Hill Cinemas; Cinema I, II, Third Ave.; Orpheum; Lincoln Square; New Coliseum; Nova; Pavilion/Windsor; Plaza.*

Love Is All There Is—Two warring Italian families are further enraged when they discover that the son of one and the daughter of the other have fallen in love during a neighborhood production of *Romeo and Juliet.* Written, directed by, and starring Joseph Bologna and Renee Taylor. (1 hr. 45 mins.; R) *Crown Gotham; 86th Street East; 62nd and Broadway.*

Michael Collins—Liam Neeson plays the controversial Irish patriot who fought to liberate Ireland from British rule. With Aidan Quinn. Written and directed by Neil Jordan. (2 hrs. 12 mins.; R) *Village East; Beekman; Lincoln Square.*

Microcosmos—A hyper-realistic and erotic look at the world of insects. Narrated by Kristin Scott Thomas. (1 hr. 15 mins.; G) *Film Forum.*

Niki de Saint Phalle—A documentary about the French-American artist known best for her huge, reclining sculpture of a female, which one enters through the vaginal canal. Written and directed by Peter Schamoni. (1 hr. 33 mins.; NR) *Film Forum.*

Paradise Lost—This acclaimed documentary, by Joe Berlinger and Bruce Sinofsky (*Brother's Keeper*), examines the circumstances surrounding the 1993 murder of three little boys and the subsequent arrest, trial, and conviction of three local teenagers—all of whom maintain their innocence. (2 hrs. 30 mins.; NR) *Quad Cinema.*

Predictions of Fire—A Slovenian movement called NSK employs traditional art, industrial rock, and theater to fight the power. Written and directed by Michael Benson. In English, Russian, and Slovenian, with English subtitles. (1 hr. 35 mins.; NR) *Film Forum.*

The Proprietor—Jeanne Moreau plays a French expatriate writer who suddenly finds herself in the company of former friends, lovers, and colleagues, and

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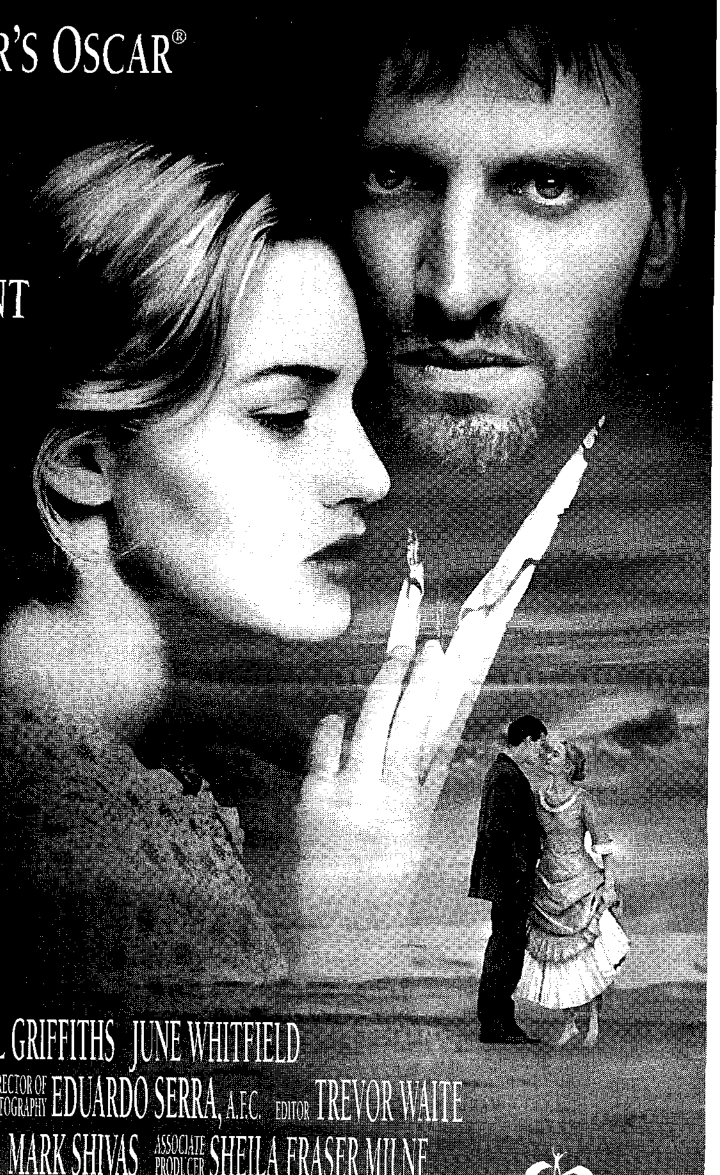

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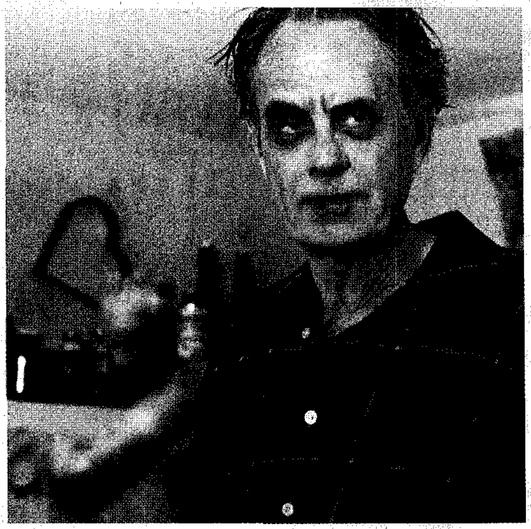


Festival Scene Makers

After a surprisingly successful first run last winter, Low Res: The Future of Filmmaking—a hipster consortium for animators and directors on the rise—returns to the Kitchen (October 16–19). In addition to de rigueur screenings (like Adam Gravois and Dame Darcy's spooky, existential *Golden Shoes,* above left), Low Res aims to arm young aspirants with knowledge about emerging technologies; attendees will have hands-on (albeit fleeting) access to gadgets like digital video cameras and special-effects software. Meanwhile, on the other side of town, the First Annual Lower East Side Film Festival (October 17–19, at the Synagogue Space) vies for the scenesters with an array of pictures from around the country, like Joe Romano's *Niagaravation* (above right), an inspired campfest about honeymooners who save the world from thirsty aliens. (In true Ed Wood fashion, the UFOs are actually flying tea saucers.) See "Museums, Societies, Etc." for info.

begins to reassess her life. A Merchant Ivory film. (1 hr. 55 mins.; R) *Angelika Film Center; Lincoln Square.*

★**Rendezvous in Paris**—Eric Rohmer's very slight, very lovely film consists of three vignettes about reversals in love. His subject, as always, is attraction, and what might be called self-presentation, the dance of aggression and retreat. Of the three stories, the first, about an anxious young woman and the revenge she takes on her philandering boyfriend, is the best, but they are all filled with views of Paris parks, streets, and cafés. There's an inescapably philistine side to this: The movie is pleasing for Americans stuck at home, longing for Europe and some literate romantic talk. (Denby; 8/26/96) (1 hr. 40 mins.; NR) *Angelika 57.*

★**Secrets & Lies**—At the center of Mike Leigh's great new comedy is a lovelorn mother with two illegitimate daughters. Cynthia (Brenda Blethyn), past 40, is a desperately sweet white woman who has never received much affection from anyone. She gave away her first daughter, conceived when Cynthia was 15, without looking at her, and has lived in a prison of suspicion with the other, Roxanne. The other wing of Cynthia's family is dominated by her heroically amiable brother, Maurice (Timothy Spall), a large and prosperous man who is one of the rare human beings genuinely pained by egotism and orneriness in other people. Into this noisy glen of magpies steps Cynthia's other daughter, an elegant, accomplished black woman named Hortense (Marianne Jean-Baptiste). Her adoptive parents have died, and despite her success and evident self-possession, she feels lost. Hortense presents herself to Cynthia, and the discomfort and confusion and anguish that follow are a comic harvest without rival in recent movies. Leigh can be bitter and funny at the same time; in this movie, he takes the supreme risk of mixing pathos and comedy, and he gets away with it. (Denby; 9/30/96) (2 hrs. 22 mins.; R) *Angelika Film Center; 19th Street East; Eastside Playhouse; Lincoln Plaza Cinemas.*

Sleepers—Barry Levinson's adaptation of the best-selling novel about four men who seek revenge upon their childhood tormentor. With Jason Patric, Brad Pitt, Kevin Bacon, and Robert De Niro. (2 hrs. 20 mins.; R). *Area theaters.*

Small Wonders—A documentary about Roberta Guaspari-Tzavaras, a single mother from East Harlem who established a nonprofit organization to fund violin programs in local public schools. Directed by Allan Miller. (1 hr. 20 mins.; G) *Carnegie Hall Cinema.*

Surviving Picasso—Anthony Hopkins, playing the guy with the brush, has never seemed so happy or comfortable in his barrel-chested little frame. He falls for the young and beautiful Françoise Gilot (Natascha McElhone), an art student, and she becomes part of his orbit. This latest Merchant Ivory production is beautiful to look at, but there's an element of disingenuousness to it. The movie is shocked that the artist is ruthless and dominating, a man who takes pleasure in manipulating other people, then turns playful as a child. No doubt it's all true, but so what? He's a bastard, but a very famous bastard, and apparently there are benefits—erotic, material, even spiritual—in being attached to him. In the movie, Gilot narrates, and by her own admission, Picasso made her into an adult. So there isn't much interest in the question "Will she leave him?" (Denby; 10/7/96) (2 hrs. 1 min.; R) *Village Theatre VII; Paris Theater.*

Synthetic Pleasures—Iara Lee's fascinating documentary takes a somewhat skeptical look at our increasingly ersatz environments. (NR) *Cinema Village 12th St.*

That Thing You Do!—Tom Hanks makes his directorial debut with this sweet yet toothless story about a pre-free-love sixties pop band that rockets to fame on the strength of one single. With Tom Everett Scott and Johnathon Schaech. (1 hr. 50 mins.; PG) *Waverly; Chelsea; Murray Hill Cinemas; Baronet/Coronet; National Twin; 86th Street; Lincoln Square; Olympia Cinemas; Brooklyn Heights.*

Three Lives and Only One Death—Marcello Mastroianni stars in Raul Ruiz's surreal comedy about one man's rich experiences. (2 hrs. 4 mins.; NR) *Screening Room; Lincoln Plaza Cinemas.*

A Time to Kill—Director Joel Shumacher and screenwriter Akiva Goldsman use the Klan to distract us from their main story: A black mill worker (Samuel L. Jackson) has killed the two young rednecks who raped his 10-year-old daughter; he's then put on trial, with only Matthew McConaughey's inexperienced attorney to represent him. The mill worker pleads insanity, but anybody can see that, right or wrong, he's the sanest man in the county. Jackson's mill worker sits in jail, yet he's so much smarter than McConaughey—meant to be the hero—that *A Time to Kill* compounds its embarrassment. We have to wait for McConaughey to figure out that a black man can't get a fair trial in this country. (Denby; 8/12/96) (2 hrs. 28 mins.; R) *Criterion Center.*

★**Trainspotting**—Written by John Hodge, who adapted the cult novel by Irvine Welsh, and directed by Danny Boyle, the movie celebrates the days and nights of raffish pleasure of four deadbeat Edinburgh thugs. The hero, Renton (Ewan McGregor), may be a working-class squatter and a hooligan, but he's literate, he entertains us, and we want him to succeed. The style of the movie is fast, voluble, allusive; the bits of dialogue and ghastly jokes and ludicrous physical disasters are held together by Renton's narration and the wildly inventive but disciplined editing. These boys don't become addicts because they are failures or victims; they just want to experience more and more intense pleasures. The movie has less to do with heroin than with Henry Miller's Paris novels and the punks of twenty years ago. For all the scandalous goings-on, Renton's story is perhaps the most upbeat narrative of the season. (Denby; 8/12/96) (1 hr. 30 mins.; R) *Angelika Film Center.*

Trees Lounge—Steve Buscemi wrote, directed, and stars in this (meandering) story about an aimless auto mechanic from Long Island who passes most of his time in a local pub. With Carol Kane. (1 hr. 34 mins.; R) *Village Theatre VII; Lincoln Square.*

Two Days in the Valley—A murder in the San Fernando Valley sets off a chain reaction. With Danny Aiello and James Spader. Written and directed by John Herzfeld. (1 hr. 45 mins.; R) *Art Greenwich Twin; 34th Street Showplace; Chelsea; Embassy 2–4; First & 62nd St. Cinema; Orpheum; Lincoln Square; Plaza Twin.*

★**Vertigo**—See David Denby, p. 52. (2 hrs. 8 mins.; NR) *Ziegfeld.*

Manhattan

Below 14th Street

Angelika Film Center—18 W. Houston St. (995-2000) *Basquiat; Big Night; Looking for Richard; Secrets & Lies; The Proprietor; Trainspotting.*

Art Greenwich Twin—Greenwich Ave. at 12th St. (505-CINE#616) *The Ghost and the Darkness; Two Days in the Valley.*

Cinema Village 12th St—22 E. 12th St. (924-3363) *Synthetic Pleasures; Calling the Ghosts.* Opening 10/18: *Freeway.*

Film Forum—209 W. Houston St. (727-8110) *Microcosmos; Predictions of Fire.* Opening 10/16: *Niki de Saint Phalle.* (See also "Museums, Societies, Etc.")

Lighthouse Cinema—116 Suffolk St. (979-7571)

Opening 9/6: *Highway of Heartache.*

Quad Cinema—34 W. 13th St. (255-8800) *Beautiful Thing; Hustler White; Paradise Lost.*

Screening Room—54 Varick St. (below Canal) (334-2100) *Three Lives and Only One Death.*

Village East—189 Second Ave., at 12th St. (529-6799) *D3: The Mighty Ducks; Extreme Measures; Michael Collins; The Glimmer Man; The Grass Harp; The Long Kiss Goodnight.*

Village Theatre VII—66 Third Ave., at 11th St. (982-0400) *Bound; First Wives Club; Surviving Picasso; Trees Lounge.*

Waverly—323 Sixth Ave., at W. 3rd St. (505-CINE#603) *The Chamber; That Thing You Do!.*

14th–41st Streets

19th Street East—890 Broadway, at 19th St. (260-8000) *Big Night; Extreme Measures; Secrets & Lies; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

23rd Street West Triplex—333 W. 23rd St. (505-CINE#614) *Entertaining Angels.*

34th Street East—241 E. 34th St. (505-CINE#586) *The Ghost and the Darkness.*

34th Street Showplace—238 E. 34th St. (532-5544) *First Wives Club; The Chamber; Two Days in the Valley.*

Chelsea—260 W. 23rd St. (505-CINE#597) *Bound; First Wives Club; That Thing You Do!; The Chamber; Two Days in the Valley.* Opening 10/16: *Get on the Bus.*

Murray Hill Cinemas—160 E. 34th St. (689-6548) *Extreme Measures; That Thing You Do!; The Glimmer Man; The Long Kiss Goodnight.*

42nd–60th Streets

59th Street East—239 E. 59th St. (505-CINE#615) *American Buffalo.*

Angelika 57—225 W. 57th St. (586-1900) *Rendezvous in Paris.*

Astor Plaza—44th St. bet. Broadway and Eighth Ave. (869-8340) *The Ghost and the Darkness.*

Baronet/Coronet—993 Third Ave., bet. 59th and 60th Sts. (505-CINE#608) *That Thing You Do!; The Chamber.*

Carnegie Hall Cinema—887 Seventh Ave., bet. 56th and 57th Sts. (505-CINE#593) *Emma; Small Wonders.*

Cinema 3—2 W. 59th St. (505-CINE#596) *Lone Star.*

Cinema I, II, Third Ave.—1001 Third Ave., at 60th St. (753-6022) *The Grass Harp; The Line King; The Long Kiss Goodnight.*

Criterion Center—1514 Broadway, bet. 44th and 45th Sts. (354-0900) *A Time To Kill; Extreme Measures; Last Man Standing; Maximum Risk; The Glimmer Man.*

Crown Gotham—969 Third Ave., bet. 57th and 58th Sts. (759-2262) *Love Is All There Is.*

Eastside Playhouse—919 Third Ave., bet. 55th and 56th Sts. (755-3020) *Secrets & Lies.*

Embassy 1—1560 Broadway, bet. 46th and 47th Sts. (302-0494) *Rich Man's Wife.*

Embassy 2–4—701 Seventh Ave., bet. 47th and 48th Sts. (730-7262) *Curdled; Independence Day; Supercop; Two Days in the Valley.*

Guild 50th Street—33 W. 50th St. (757-2406) *D3: The Mighty Ducks.*

Manhattan Twin—220 E. 59th St. (505-CINE#590) *Hunchback of Notre Dame; Phenomenon; The Rock.*

National Twin—1500 Broadway, bet. 43rd and 44th Sts. (505-CINE#589) *That Thing You Do!; The Chamber.*

Paris Theater—4 W. 58th St. (980-5656) *Surviving Picasso.*

State—1540 Broadway (391-2900) *Bound; First Wives Club; The Long Kiss Goodnight.*

Sutton—205 E. 57th St. (759-1411) *Caught; D3: The Mighty Ducks.*

Worldwide Cinemas—340 W. 50th St. (505-CINE#610) *Bulletproof; Chain Reaction; Courage Under Fire; Harriet the Spy; Matilda; Mission: Impossible; The Nutty Professor.*

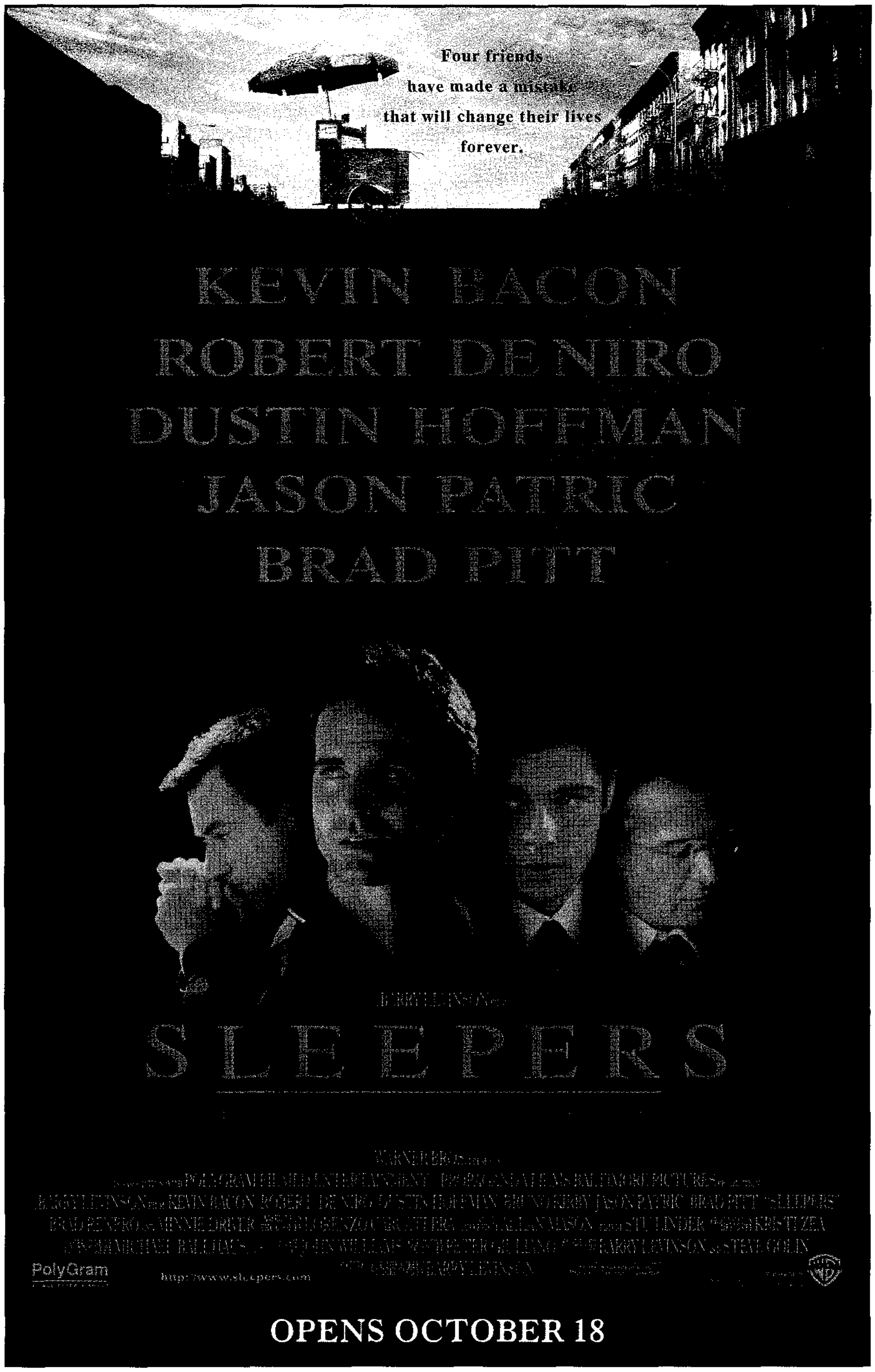
Ziegfeld—141 W. 54th St. (505-CINE#602) *Vertigo.*

61st Street and Above, East Side

68th Street Playhouse—1164 Third Ave., at 68th St. (734-0302) *Basquiat.*

86th Street—125 E. 86th St. (505-CINE#604) *The Chamber; That Thing You Do!.*

86th Street East—210 E. 86th St. (249-1144) *Love Is*



c u e

What are the new films and where are they playing?
Broadway, Off Broadway, or Off-Off Broadway? Music under the stars or on the stage?
How about a comedy club for a few laughs? Want to be moved by classical art or avant garde art?
How about dinner after the show? Let's take the kids out - where should we go?

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All There Is; D3: The Mighty Ducks.

Beekman—1254 Second Ave., bet. 65th and 66th Sts. (505-CINE#606) *Michael Collins.*

First & 62nd St. Cinema—400 E. 62nd St. (505-CINE#957) *Big Night; Bound; The Ghost and the Darkness; Two Days in the Valley.*

Gemini Twin—1210 Second Ave., at 64th St. (832-1670) *Extreme Measures; The Glimmer Man.*

New York Twin—1271 Second Ave., bet. 66th and 67th Sts. (744-7339) *Grace of My Heart; Infinity.*

Orpheum—1538 Third Ave., at 86th St. (876-2400) *Bound; Extreme Measures; First Wives Club; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Tower East—1230 Third Ave., bet. 71st and 72nd Sts. (879-1313) *First Wives Club.*

UA East—1629 First Ave., at 85th St. (249-5100) *The Ghost and the Darkness.*

61st Street and Above, West Side

62nd and Broadway—1871 Broadway, at 62nd St. (505-CINE#864) *Love Is All There Is.*

84th Street Six—2310 Broadway, at 84th St. (877-3600) *Extreme Measures; The Chamber; The Ghost and the Darkness; The Glimmer Man.*

Lincoln Plaza Cinemas—30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (757-2280) *Beautiful Thing; Big Night; Looking for Richard; Secrets & Lies; Three Lives and Only One Death.*

Lincoln Square—1992 Broadway, at 68th St. (336-5000) *Bound; D3: The Mighty Ducks; First Wives Club; Michael Collins; That Thing You Do!; The Long Kiss Goodnight; The Proprietor; Trees Lounge; Two Days in the Valley.*

Metro Cinema—2626 Broadway, bet. 99th and 100th Sts. (505-CINE#609) *D3: The Mighty Ducks; First Wives Club.*

New Coliseum—701 W. 181st St. (740-1545) *First Wives Club; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

Nova—3589 Broadway, bet. 147th and 148th Sts. (862-5728) *The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

Olympia Cinemas—2770 Broadway, bet. 106th and 107th Sts. (505-CINE#613) *That Thing You Do!; The Chamber.*

Regency—1987 Broadway, bet. 67th and 68th Sts. (505-CINE#585) *The Grass Harp.*

Bronx

Area Code 718

Bay Plaza—2210 Bartow Ave., behind Bay Plaza Mall (320-3020) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; Last Man Standing; Rich Man's Wife; That Thing You Do!; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

Concourse Plaza—214 E. 161th St. (588-8800) *D3: The Mighty Ducks; First Kid; First Wives Club; Maximum Risk; Rich Man's Wife; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

Riverdale—5683 Riverdale Ave., at 259th St. (884-9514) *First Wives Club; The Chamber.*

Whitestone—2505 Bruckner Blvd., at Hutchinson River Pkwy. (409-9037) *A Time To Kill; D3: The Mighty Ducks; Extreme Measures; First Kid; First Wives Club; Fly Away Home; Last Man Standing; Rich Man's Wife; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Brooklyn

Area Code 718

Alpine—6817 Fifth Ave., at 69th St. (777-FILM#580) *Big Night; D3: The Mighty Ducks; First Wives Club; That Thing You Do!; The Chamber; The Long Kiss Goodnight.*

Brooklyn Heights—70 Henry St. (596-7070) *That Thing You Do!; The Ghost and the Darkness.*

Canarsie—9310 Ave. L, at E. 93rd St. (251-0700) *First Wives Club; The Ghost and the Darkness; The Glimmer Man.*

Cobble Hill—265 Court St. (596-9113) *Big Night; D3: The Mighty Ducks; First Wives Club; Secrets & Lies.*

Fortway—6720 Ft. Hamilton Pkwy., at 68th St. (777-FILM#578) *Bound; Extreme Measures; The Ghost and the Darkness; The Glimmer Man; Two Days in the Valley.*

Kenmore—Church Ave. nr. Flatbush Ave. (777-FILM#576) *Last Man Standing; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.* Opening 10/16: *Get on the Bus.*

Kent Triplex—Coney Island Ave. at Ave. H (338-3371) *First Wives Club; The Chamber; The Long Kiss Goodnight.*

Kings Plaza—5201 Kings Plaza; Flatbush Ave. at Ave. U (777-FILM#579) *D3: The Mighty Ducks; Rich Man's Wife; The Ghost and the Darkness; The Glimmer Man.* Opening 10/16: *Get on the Bus.*

Kingsway—Kings Hwy. at Coney Island Ave. (777-FILM#577) *First Wives Club; That Thing You Do!; The Chamber; The Long Kiss Goodnight.*

Marboro—6817 Bay Pkwy., at 69th St. (232-4000) *First Wives Club; That Thing You Do!; The Chamber; The Glimmer Man.*

Pavilion/Windsor—188 Prospect Park West, Brooklyn (369-0838) *First Wives Club; The Chamber; The Long Kiss Goodnight.*

Plaza Twin—314 Flatbush Ave., nr. Eighth Ave. (636-0170) *Antonia's Line; Last Man Standing; Two Days in the Valley.* Opening 10/16: *Get on the Bus.*

Ridgewood—55–27 Myrtle Ave., at Putnam Ave. (821-5993) *D3: The Mighty Ducks; First Wives Club; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

The Movies at Sheepshead Bay—Knapp St. and Harkness Ave., off Belt Pkwy. (615-1700) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; That Thing You Do!; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Queens

Area Code 718

Astoria—28–60 Steinway St. (726-1279) *First Wives Club; That Thing You Do!; The Chamber; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Bay Terrace—211–01 26th Ave. and Bell Blvd., Bayside (428-4040) *Big Night; D3: The Mighty Ducks; Surviving Picasso; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Cinema 5—183–15 Horace Harding Expy., at 183rd St., Fresh Meadows (777-FILM#592) *Bound; D3: The Mighty Ducks; Entertaining Angels; Extreme Measures; Fly Away Home; The Glimmer Man; The Long Kiss Goodnight.* Opening 10/16: *Get on the Bus.*

Cinemart—106–03 Metropolitan Ave., at 72nd Rd., Forest Hills (261-2244) *The Ghost and the Darkness; D3: The Mighty Ducks.*

Continental—70–20 Austin St., Forest Hills (544-1020) *Big Night; Extreme Measures; Surviving Picasso.*

Crossbay—94–11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (848-1738) *Extreme Measures; Maximum Risk; The Glimmer Man; The Long Kiss Goodnight.*

Crossbay II—92–10 Rockaway Blvd., at 93rd St., Ozone Park (641-5330) *D3: The Mighty Ducks; First Wives Club; Last Man Standing; Rich Man's Wife; That Thing You Do!; The Chamber; The Ghost and the Darkness; Two Days in the Valley.*

Elmwood—57–02 Hoffman Dr., Elmhurst (429-4770) *Bound; D3: The Mighty Ducks; The Ghost and the Darkness.*

Forest Hills—107–16 Continental Ave., at Queens Blvd. (261-7866) *The Chamber; Two Days in the Valley.*

Fresh Meadows—190–02 Horace Harding Blvd., at 190th St. (777-FILM#619) *First Wives Club; That Thing You Do!; The Chamber; The Ghost and the Darkness; Two Days in the Valley.*

Jackson Triplex—82nd St. at Roosevelt Ave. (478-6777) *D3: The Mighty Ducks; First Wives Club; The Glimmer Man.*

Midway—108–22 Queens Blvd., at 71st Ave., Forest Hills (261-8572) *That Thing You Do!; The Glimmer Man; The Long Kiss Goodnight.*

Movieworld—242–02 61st Ave., off Exit 31, Douglaston (423-7200) *D3: The Mighty Ducks; Extreme Measures; First Wives Club; That Thing You Do!; The Chamber; The Ghost and the Darkness; The Long Kiss Goodnight.*

North Shore Towers—27–10 Grand Central Pkwy., Floral Park (229-7702) *First Wives Club.*

Plaza—103–14 Roosevelt Ave., at 103rd St., Corona (639-0012) *The Long Kiss Goodnight; The Glimmer Man.*

Quartet—160–06 Northern Blvd., at 160th St., Flushing (359-6777) *D3: The Mighty Ducks; The*

Opening

A Dead Issue

The super-talented Claire Danes (right, bonding with Kathy Baker)—a master of teen-specific torment—is the long-suffering daughter of a half-cracked widower who's obsessed with his late wife in 'To Gillian on Her 37th Birthday.' The tear-jerking melodrama (a genre we don't necessarily oppose) opens Friday.

Photograph by Michael Tackett/Columbia/Tristar.

Trends

Soft Sell

Back in the day, testosterone-charged action vehicles starring Sylvester Stallone, Steven Seagal, Arnold Schwarzenegger, et al. were marketed with slapped-together soundtracks riddled with lite-metal clichés. (Remember Survivor's astoundingly mediocre "Eye of the Tiger" from *Rocky III*? Or, more recently, Van Halen's egregiously outdated, Spinal Tap-py "Respect the Wind" from *Twister*?) In an effort to make action retreads themselves seem hipper, quirkier, even avant-garde, advertisers have come up with a new tactic: Slow-mo *everything,* then key it to something haunting, trip-hoppy, yet accessible—like, say, the bluishly romantic Portishead. Trailers for *Eraser* employed a generically ambient score to add poetic gentility to shots of Schwarzenegger free-falling through the sky and shooting an alligator to death, while ads for *The Long Kiss Goodnight* (with Geena Davis, above) sex up the violence with a lush Neneh Cherry ballad accompanying billowing balls of fire and lots of running. The genesis of this entire craze? Michael Mann's inventive cop drama *Heat,* in which Mann used techno composer Moby's delicate, elegiac "God Moving Over the Face of the Waters" to thrillingly potent effect. But as Moby himself points out, Mann, unlike most directors, "takes a very active role in music selection—more than most." And while Moby was impressed with the result ("There's an underlying element of pathos at the end; the music really worked there"), he finds this latest obsession with all things ambient more amusing than offensive. "I enjoy those really crass, commercial juxtapositions," he says. "I like *anything* that makes me squirm."

Maureen Callahan

Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.

The Movies at Bayside—38–39 Bell Blvd., at 39th Ave. (225-7711) *Extreme Measures; First Wives Club; Fly Away Home; That Thing You Do!; The Chamber.*

Trylon—98–81 Queens Blvd., at 66th Ave., Forest Hills (459-8944) *First Wives Club.*

Staten Island

Area Code 718

Atrium—680 Arthur Kill Road, nr. Richmond Ave., Eltingville (317-8300) *D3: The Mighty Ducks; First Wives Club; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight.*

Hylan Plaza—107 Mill Rd., at Hylan Blvd., New Dorp (351-0805) *D3: The Mighty Ducks; First Wives Club; The Chamber; The Ghost and the Darkness; The Glimmer Man.*

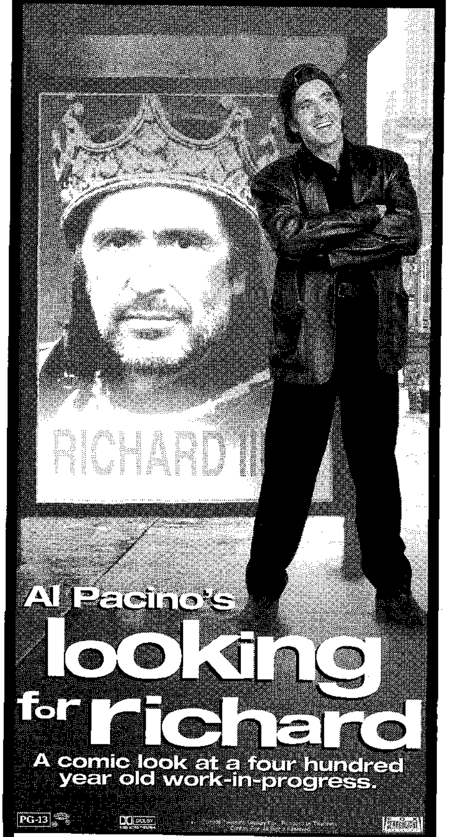
The Movies at Staten Island—141 E. Service Rd., at Victory Blvd., Travis (983-9600) *Big Night; Bound; D3: The Mighty Ducks; Entertaining Angels; Extreme Measures; First Wives Club; Last Man Standing; The Chamber; The Ghost and the Darkness; The Glimmer Man; The Long Kiss Goodnight; Two Days in the Valley.*

Museums, Societies, Etc.

American Museum of the Moving Image—"Hollywood Independents: Wallis-Hazen Productions." 10/19: *Come Back, Little Sheba* (1952) and *The Rose Tattoo* (1955). 10/20: *Sorry, Wrong Number* (1948) and *The Furies* (1950). 3601 36th St., Astoria, Queens (entrance on 35th Ave.; 718-784-0077); $7.

Anthology Film Archives—"Alain Fleischer Retrospective." 10/18: *Boltanski by Fleischer or the Shadows* (1984), *Searching for Christian B.* (1989), *The Man of the Pinocio* (1991–92). 10/19: *A Parallel World* (1989), *Description of a Game* (1992), *The Cowboy and the Indian—Some Meetings With Jean-Jacques Lebel* (1994). "Dziga Vertov." 10/18: *Man With a Movie Camera* (1929). 10/19: *Entuziasm* (1931).

Photograph by Kerry Hayes/New Line.



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Janet Maslin, THE NEW YORK TIMES

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10/20: *Three Songs About Lenin* (1934). 32 Second Ave., at 2nd St. (505-5181); $7.

Brooklyn Museum—"Presidents, Politics, and Power." 10/18: *The Birth of a Nation* (1915). 10/19: *Fail Safe* (1964) and *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (1964). 200 Eastern Pkwy., Brooklyn (718-638-5000, ext. 330); $6.

A Different Light—10/20: *Straitjacket* (1964). 151 W. 19th St. (989-4850); free.

Donnell Media Center—10/16: *Vampyr* (1932). 10/17: *So Far From India* (1982) and *A Wife Among Wives* (1982), *Isle of Flowers* (1990), and *Cannibal Tours* (1987). 20 W. 53rd St. (621-0619); free.

Film Forum—"Mizoguchi." 10/15 and 10/16: *Women of the Night* (1948) and *Victory of Women* (1946). 10/17: *The Downfall of Osen* (1935) and *Hometown* (1930). 10/18 and 10/19: *Princess Yang Kwei Fei* (1955). 10/20: *New Tales of the Taira Clan* (1955). "The Silent City: New York in the Movies, 1898–1929." 10/14: *Love 'Em & Leave 'Em* (1926) and *It* (1927). 10/21: *The Crowd* (1928) and *Manhandled* (1924). 209 W. Houston St. (727-8110); $8.

Film in Void—"Feature Film Wednesdays." 10/16: *Psycho* (1960). Drinking and smoking permitted. 16 Mercer St. (941-6492); free.

Film Society of Lincoln Center—(The Walter Reade Theater)—"New America/New Americans." 10/14: *Combination Platter* (1993). 10/16: *. . . And The Pursuit of Happiness* (1986) and *The Emigrants* (1971). 10/16 and 10/17: *Alambrista!* (1977). 10/17 and 10/19: *Emigration, N.Y.* (1995). 10/18 and 10/20: *Fire on the Water* (1982) with *Bontoc Eulogy* (1995). 10/20: *My Crazy Life* (1991). "Open Captioned Films for the Deaf and Hard of Hearing." 10/15: *Surviving Picasso* (1996). "Independents Night." 10/17: *Asbury Park* (1996). "Tribute to Peter Sellers." 10/18 and 10/19: *Shot in the Dark* (1964) and *Dr. Strangelove; or, How I Learned to Stop Worrying and Love the Bomb* (1962). 65 W. 65th St., plaza level. (875-5600); $8.

The Kitchen—"Low Res: The Future of Filmmaking." 10/16–10/19. Includes *Golden Shoes, Him, Them, Her, Untitled, Electronic Behavior Control,* and *The Adventures of a Water Bong.* Call for complete program. 512 W. 19th St. (255-5793); $12.

Museum of Modern Art—"Salute to the Cinémathéque Française." 10/14 and 10/19: *The Family Honor* (1920). 10/15: *Inner Scar* (1971) and *Méditerranée* (1963). 10/17: *The Steel Beast* (1935). 10/17 and 10/18: *The Team/Flight Into Darkness* (1935), *Cruel Story—Torture by Hope* (1930), and *Into the Night* (1930). 10/18 and 10/20: *Secrets of the Depths* (1949). 10/19: *Nobody* (1921) and *The River* (1928). 10/20: *Must We Be Silent?/The Fatal Kiss* (1923). "Dusan Hanak: A Retrospective." 10/19: *Pictures of the Old World* (1972) and *Paper Heads* (1995). 10/20: *322/Diagnosis 322* (1969) and *Quiet Joy* (1985). 11 W. 53rd St. (708-9480); $8.

Museum of Television & Radio—Through 12/8: "The Return of the Man in the Porkpie Hat: Buster Keaton on Television, 1949–1966." Through 1/5: "All Shook Up: Elvis Presley on Television." 25 West 52nd St. (621-6710); $6.

National Museum of the American Indian—10/7–10/20: *A Navajo Weaver* (1966), *Second Weaver* (1966), *A Weave of Time* (1986), and *Good Medicine* (1979). 1 Bowling Green (825-6914); free.

Swiss Institute—10/17: *Kilroy—Voices From New York* (1995). 495 Broadway (925-2035); free.

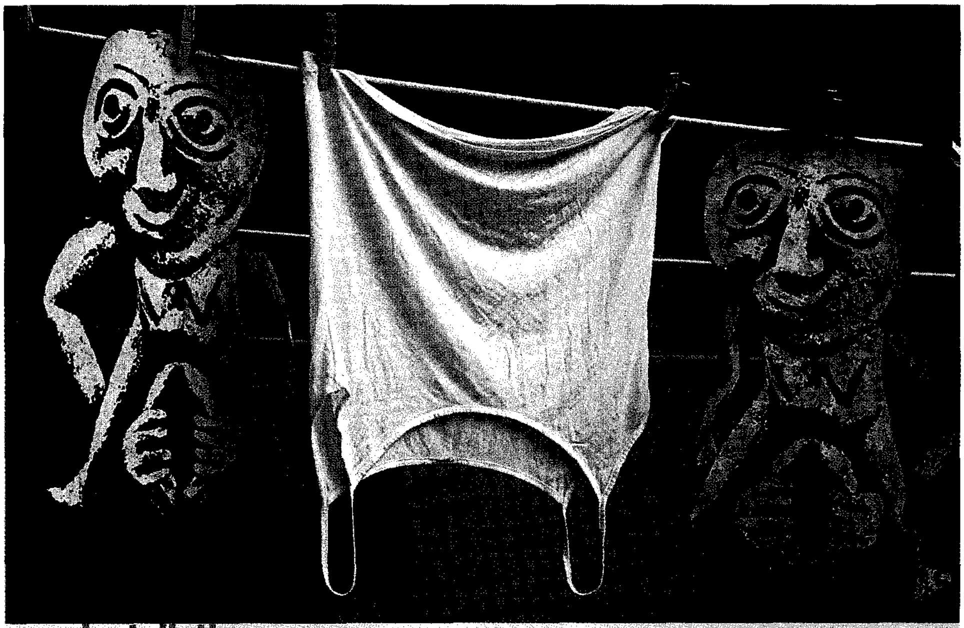
Symphony Space—10/15: *Sullivan's Travels* (1941) and *The Story of a Cheat* (1936). 10/22: *The Fountainhead* (1949) and *Gertrudt* (1964). 2537 Broadway (864-5400); $8.

Synagogue Space—"The Lower East Side Film Festival." 10/17: *The Viper and Ya Don't Say, Marie, Fast, Revision, NY Geisha, William, Gorilla Girl, My Name Is Rabbit and I Don't Know Why.* 10/18: *Risqué Reverie, Syen, Sun in the Seventh House, Niagravation.* 10/19: *The Viper and Ya Don't Say, The Killers, Flux, Voice Mail, First Love Second Planet, Tibor Jankay—Art of Survival.* 16 First Ave. (802-9872); $10.

Whitney Museum of American Art—"No Wave Cinema: 1978–87." 10/16- 10/20: *The Foreigner* (1978) and *Rome '78* (1978). 945 Madison Ave., at 75th St. (717-0723); $8.

art

Nancy Spero Everywhere...Eugène Cuvelier



Installation

Putting It on the Line

Not only are they the subject of a gorgeous new monograph (Phaidon; $29.95), Nancy Spero's sassy, feminism-driven works are upstaging themselves in concurrent exhibitions at Jack Tilton Gallery, 49 Greene Street (above, *Sheela-na-Gig at Home*); P.P.O.W, 532 Broadway; and New York Kunsthalle, 210 East 5th Street.

Galleries

Solos

Madison Avenue and Vicinity

Judith Belzer—Atmospheric paintings of tree branches and leaves that evoke the effects of seasons on nature; through 11/2. Berry-Hill, 11 E. 70th St. (744-2300).

Iakov Chernikov/Tamara de Lempicka—Works on paper by the avant-garde Russian architect (1889–1951)/Twenty paintings and a selection of drawings by the Art Deco portraitist. Through 11/30. Friedman, 32 E. 67th St. (794-8950).

Ralston Crawford—Paintings, drawings, prints, and photographs spanning the early thirties to the mid-seventies; through 11/9. Hirschl & Adler, 21 E. 70th St. (535-8810).

Joellyn Duesberry—Paintings of landscape views in different seasons in Maine, Martha's Vineyard, New Mexico, and Tuscany; 10/17–11/9. Graham, 1014 Madison Ave. (535-5767).

Lyonel Feininger—Paintings and works on paper from the artist's early European period and his later Manhattan period drawn from the artist's estate and private collections; through 11/22. Moeller, 167 E. 73rd St. (988-8483).

Helen Frankenthaler—New abstract paintings from the series "Spring Run" and new monotypes; through 11/2. Knoedler, 19 E. 70th St. (794-0550).

Lucian Freud—New paintings by the British artist known for his startlingly frank images of figures in interiors; through 11/16. Acquavella, 18 E. 79th St. (734-6300).

Barbara Hepworth—A group of cast-bronze, marble, and wood sculptures from the British artist's estate; through 11/16. Wildenstein & Co., 19 E. 64th St. (879-0500).

Henri Matisse—A survey of the artist's drawings; through 12/7. C & M Arts, 45 E. 78th St. (861-0020).

Elie Nadelman—A selection of sculptures from 1908 to the early forties, including idealized marble and wooden heads, wooden figures, and works in papier-maché, terra cotta, and plaster; through 11/2. Salander-O'Reilly, 20 E. 79th St. (581-2268).

Gerardo Pita—Hyperrealist still-life paintings; through 11/2. Taggart, 48 E. 73rd St. (628-4000).

Judith Seligson—Geometric abstract paintings from the past two years; through 11/16. Friedman, 980 Madison Ave. (472-1527).

Houghton Cranford Smith—A survey of landscape paintings by the American modernist (1887–1983), from his early impressionistic works to the Precisionist style he pursued from the thirties onward; through 11/15. York, 21 E. 65th St. (772-9155).

57th Street Area

Ann Agee—An installation that uses homemade wallpaper and figurines; through 11/2. Yoshii, 20 W. 57th St. (265-8876).

Edwin Dickinson—A forty-year survey of paintings and drawings, including works from the collections of the Whitney Museum of American Art and the Museum of Modern Art, 10/17–11/30, at De Nagy, 724 Fifth Ave. (262-5050), and little known works that have either never been exhibited in New York or have not been shown publicly in many years, through 11/22, at Babcock, 724 Fifth Ave. (767-1852).

John Dobbs/Ralph Fasanella—Paintings on the theme of baseball by both; through 11/2. ACA, 41 E. 57th St. (644-8300).

Anthony Fry—Paintings of figures in landscapes; through 11/2. Findlay, 41 E. 57th St. (644-4433).

Eric Goulder—Figurative sculptures; through 11/16. Forum, 745 Fifth Ave. (355-4545).

Philip Guston—A selection of the artist's paintings from the seventies; through 11/9. McKee, 745 Fifth Ave. (688-5951).

Michael Kessler/Christopher Lea—Works on paper/Abstract paintings. Through 11/2. Littlejohn Contemporary, 41 E. 57th St. (980-2323).

Jacob Lawrence—Drawings executed between 1945 and 1996 by the African-American artist known for his narrative paintings of events in American history; through 11/9. Moore, 724 Fifth Ave. (247-2111).

Alexander Mihaylovich—Box sculptures that contain drawings of neo-Classical figures; through 11/16. McGrath, 20 W. 57th St. (965-3366).

Emil Nolde/Christian Rohlfs—Paintings, watercolors, and prints by the two German Expressionist masters; through 11/9. St. Etienne, 24 W. 57th St. (245-6734).

David Row—New paintings; through 11/9. Sotheby's/Emmerich, 41 E. 57th St. (752-0124).

Karl Schrag—A retrospective of self-portraits made over the past 55 years; through 11/16. Kraushaar, 724 Fifth Ave. (307-4730).

Donald Sultan—Recent prints of fruits and flowers; through 11/16. Ryan, 24 W. 57th St. (397-0669).

SoHo and TriBeCa

Ken Aptekar—Autobiographical paintings that explore Jewish ethnicity; through 11/9. Shainman, 560 Broadway (966-3866).

Richard Artschwager/Donald Judd—New works/Sculpture; through 11/2. Kent, 67 Prince St. (966-4500).

Seong Auh—Colorful paintings that are the artist's reconstruction of the New York City landscape; through 11/5. Stendhal, 386 W. Broadway (334-4649).

Jean-Michel Basquiat—A selection of paintings, drawings, and objects by the late artist; through 11/23. Shafrazi, 119 Wooster St. (274-9300).

Robert Birmelin—Figurative paintings from the past six years; through 11/2. Radix, 462 Broome St. (431-7783).

Matthew Brown—Recent paintings; through 11/9. Beitzel, 102 Prince St. (219-2863).

Ground Rules:

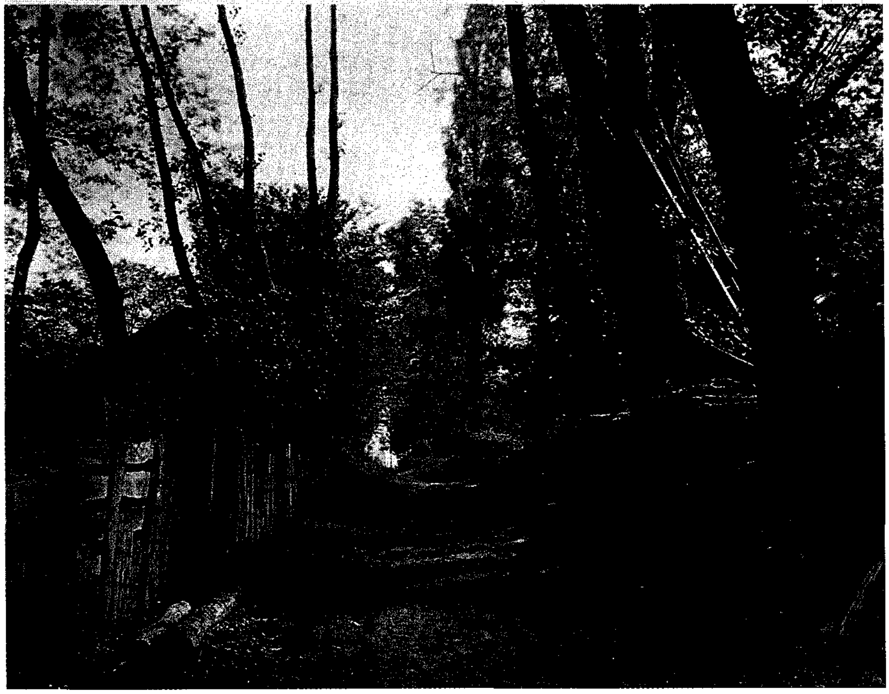
Galleries are generally open Tues. through Sat., from between 10 and 11 to between 5 and 6.

Photography

Under the Influence

Only a handful of nineteenth-century artists experimented with photography, and even they considered the medium a tool, a more expedient way than drawing to make a study for a painting or sculpture, not one of the fine arts. Still, there is mounting proof that painters of that epoch, especially, were more aesthetically influenced by early photography than was previously thought. One of the latest examples of possible artistic cross-pollination—between the little-known French landscape photographer Eugène Cuvelier, who worked mainly in the forest of Fontainebleau, and the master of nineteenth-century French landscape painting, Jean-Baptiste-Camille Corot—is offered by the Metropolitan's recently opened "Eugène Cuvelier, Photographer in the Circle of Corot." The exhibition is remarkable both because it is the first public display of Cuvelier's prints and because it persuasively argues that Cuvelier and Corot (whose retrospective opens at the Met on October 29) shared not just an acquaintance—Cuvelier's father, Adalbert, whose photographs are also included in the exhibition, photographed Corot's canvases and introduced Corot to the technique of *cliché-verre*—but a common artistic goal. It is clear, for instance, that by shooting a forest view backlit by the sun, Cuvelier, who had studied painting, was striving for the same effects of shimmering light that the pre-Impressionists sought in their paintings. Similarly, his uses of paper negatives and salted paper demonstrate an aesthetic preference for rich, painterly textures and tones (he also worked with the collodion-on-glass negatives and commercially prepared albumen paper that most photographers were using by the 1860s). Corot, for his part, was known to collect photographs—more than 200 prints, labeled AFTER NATURE, BY VARIOUS ARTISTS, were discovered in his studio after his death, and it's likely that works by both Cuveliers were among them. In the end, though, it is Eugène Cuvelier's affecting prints that offer the most convincing evidence of an artistic give-and-take.

Edith Newhall



Photograph courtesy of the Metropolitan Museum of Art.

Elisa D'Arrigo—Abstract sculptures that suggest various organic forms; through 11/9. Harris, 524 Broadway (941-9895).

Richard DeVore/Louis I. Kahn—Clay vessels whose forms suggest the human body/A selection of the architect's drawings from the fifties through the seventies, including traveling sketches from his trips to Europe. Through 11/2. Protetch, 560 Broadway (966-5454).

Carl Fudge—Painting whose silkscreened imagery is derived from Japanese erotic woodblock prints, then shuffled and reformed into abstraction; through 11/9. Wittels, 48 Greene St. (219-2211).

April Gornik—Recent paintings and drawings that explore the contemporary experience of landscape through images of tracts of water, rocks, shafts of light, and clouds that cut across areas of land or sea; through 11/9. Thorp, 103 Prince St. (431-6880).

Mark Innerst—Recent paintings, including large-scale cityscapes, abstractions, and figurative works; through 11/16. Marcus, 578 Broadway (226-3200).

Julia Jacquette—Paintings executed in sign painter's enamel that incorporate images of desserts, women's hands, flowers, wedding dresses, and other idealized images of the home and its comforts; through 11/2. Solomon, 172 Mercer St. (941-5777).

Brad Kahlhamer—Narrative paintings that combine images of the artist's road-trip encounters with experiences from his childhood; through 11/16. Bronwyn Keenan, 494 Broadway (431-5083).

Scott Kelley—Lyrical abstract paintings whose colors and compositions were inspired by the light and landscape of the eastern end of Long Island; through 11/2. M-13, 72 Greene St. (925-3007).

Terence La Noue—Paintings of abstracted landscapes on low-relief molds; through 11/2. Cowles, 420 W. Broadway (925-3500).

Emil Lukas/Archie Rand—Stacked sculptures, including the monumentally scaled *Time Line Under Pear Tree*, a work created over the past three years that comprises 39 sections made from concrete, plaster, paper, paint, thread, and organic materials/The artist's complete comic book-novel, *Appointment in Wipe-Ola*. Through 11/9. Bravin Post Lee, 80 Mercer St. (966-2676).

Sean Mellyn—Paintings that combine idealistic portraits of children with images of hypodermic needles or rubber-gloved hands scrubbing floors; through 11/9. Kustera, 41 Wooster St. (965-1527).

Pieter Laurens Mol—New works that encompass a variety of media and refer to Dutch culture and history; through 11/9. Kelly, 43 Mercer St. (343-2405).

Rick Prol—Paintings of figurative imagery on irregularly shaped found panels; through 11/1. Kreps, 580 Broadway (965-1911).

Robert Reid—Watercolors of abstracted urban and rural landscapes; through 11/5. Kelly, 591 Broadway (226-1660).

Italo Scanga—Recent prints, ceramics, and glassworks, at Quartet Editions, 568 Broadway (219-2819), through 10/31, and new sculpture, at Rosen/Van Liere, 362 W. Broadway (925-0726), by appointment through 11/26.

Joel Shapiro—Recent sculpture and drawings; through 11/9. PaceWildenstein, 142 Greene St. (431-9224).

Nancy Spero—Three concurrent gallery exhibitions of installations and paintings: at P.P.O.W., 532 Broadway (941-8642), through 11/9, at Tilton, 49 Greene St. (941-1775), through 11/9, and at the New York Kunsthalle, 210 E. 5th St. (529-5691), through 11/9.

Wolfgang Tillmans—An installation of photographs that examines the relationship between "commercial" and "fine art" photography; through 10/26. Rosen, 130 Prince St. (941-0203).

Trevor Winkfield—Paintings whose colorful imagery and complex compositions suggest architecture, children's books, and game cards; through 11/16. Donahue, 560 Broadway (226-1111).

Other

Carl Andre—A survey of the artist's minimal sculptures from the past 30 years; through 11/24. Cooper, 534 W. 21st St. (255-1105).

Pamela Lawton—Paintings of nocturnal scenes as seen from the artist's studio windows; through 11/10. Curcio Spector, 304 E. 5th St. (505-0409).

Manuel Ocampo—Paintings by the Philippino-born artist that were made during his stay at the American Academy in Rome over the past two years and continue his interest in the effects of colonialism on third-world countries; through 11/9. Nosei, 530 W. 22nd St. (741-8695).

Andy Spence—A survey of the artist's paintings from 1976 to the present; through 11/24. Morris Healy, 530 W. 22nd St. (243-3753).

Group Shows

Madison Avenue and Vicinity

Didier Aaron—32 E. 67th St. (988-5248). An exhibition of European drawings dating between 1500 and 1900, held in conjunction with Kate De Rothschild of London and Brame & Lorenceau of Paris; through 11/2.

Jordan-Volpe—958 Madison Ave. (570-9500). Nineteenth and early-twentieth-century paintings from the Brooklyn Museum's collection, including works by Church, Mount, and Sargent; through 12/7.

L'Antiquaire & the Connoisseur—36 E. 73rd St. (517-9176). "The Enlightened Eye: Images of Nature Observed and Perfected," an exhibition of European drawings, gouache and tempera paintings, and watercolors on paper and parchment; through 11/10.

Stair Sainty Matthiesen—22 E. 80th St. (288-1088). Early nineteenth-century French paintings after neoclassicism, including works by Delacroix, Scheffer, and Deveria; through 11/2.

Stone—113 E. 90 (988-6870). Paintings by Scottish artist Derrick Guild, furniture by Barcelona architect Antonio Gaudi and Catalan designer Joan Busquets; through 11/26.

Urban Center—457 Madison Ave. (753-1722). "Portugal: Of Sea, Stone, and Cities," a survey of contemporary Portuguese architecture through documentation in models, drawings, and photographs of one project each by ten of Portugal's leading architects; through 12/7.

57th Street Area

Baron/Boisanté Editions—50 W. 57th St. (581-9191). A group show of works that were inspired by or incorporate excrement, by Robert Arneson, Mike Kelley, Piero Manzoni, Bruce Nauman, Not Vital, and others; through 11/16.

Helman—20 W. 57th St. (245-2888). Works by Judd, Kelly and Stella; through 11/9.

Lelong—20 W. 57th St. (315-0470). Recent pastels by Sean Kelly, sculpture by Donald Judd, and paintings by Nicola De Maria, Joan Mitchell, and Frederic Matys Thursz; through 11/1.

Haime—41 E. 57th St. (888-3550). Fifteenth anniversary group show, including paintings and sculpture by Hutchison, Merlino, Vari, others; through 11/16.

PaineWebber—1285 Avenue of the Americas (713-2885). Pieces from the Asia Society's permanent collection, spanning the last couple of millennia; through 12/6.

Rosenfeld—24 W. 57th St. (247-0082). "Abstraction Across America, 1934–1946," with works by Albers, Diller, Greene, Morris, Scarlett, Shaw, Von Wiegand, others; through 11/9.

SoHo and TriBeCa

Ah!—494 Broadway (334-4947). A collaborative installation by Karl Jensen, Herakliusz Lubomirski and Alfonso Paredes; through 11/1.

Alexander and Bonin—59 Wooster St. (925-2343). Photographs and sculpture by Ahern, Benedict, Cole, Dittborn, Doherty, and Hatoum; through 11/30.

Kind—136 Greene St. (925-1200). Haitian steel drum sculptures and paintings; through 11/2.

Lehmann Maupin—39 Greene St. (965-0753). "Moving Structures," with works by Artschwager, Dunham, Delvoye, and Oursler in this new space designed by Rem Koolhaas; through 11/9.

Ricco/Maresca—152 Wooster St. (780-0071). Two thousand years of the baby, including images of wee ones in photographs, sculpture, paintings and objects; through 11/9.

Shapolsky—99 Spring St. (334-9755). Abstract paintings and sculpture inspired by the sensual and the erotic, by Campbell, Fernandez, Nonn, Ruben, Scharf; through 11/9.

Weber—142 Greene St. (966-6115). Twenty-fifth anniversary show features the gallery's younger crop, including Bloodgood, Chu, Mori, Scardillo, and Tronvoll; through 11/16.

Other

Kenkeleba—214 E. 2nd St. (307-7420). Works by fifty black British artists from the last half-century; through 2/2.

Socrates Sculpture Park—Broadway at Vernon Blvd., Long Island City (718-956-1819), open daily until dusk. Part II of Socrates Sculpture Park's Tenth Anniversary show, with outdoor sculptures by Abakanowicz, Averbuch, Benglis, Chase, di Suvero, Ferrara, Highstein, Masters, Temkin, Zimmerman, others; through 4/1.

Photography

Baldacci—521 W. 23rd St. (633-1317). Photographs from the contemporary photography journal *Blind Spot*; through 10/26.

Dawoud Bey—Multi-paneled photographs whose subject is urban youth; through 11/9. Beitzel, 102 Prince St. (219-2863).

Phil Borges/John Claude White—Portraits of Tibetans/Turn-of-the-century platinum prints taken during an expedition into the interior of Tibet. Through 11/16. Lowinsky, 578 Broadway (226-5440).

Henri Cartier-Bresson—Four decades (1935–1975) of scenic photos and portraits taken in the U.S.; through 11/2. Equitable, 787 Seventh Ave. (554-4818).

Clementine—526 W. 26th St. (243-5937). "Home," the gallery's inaugural exhibition, featuring works by Lorna Bieber and Pamela Harris; through 11/17.

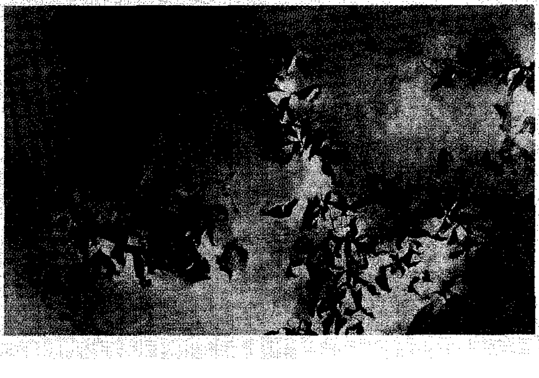
Lee Friedlander—Works from his newest book, *The Desert Seen*; through 11/23. Borden, 560 Broadway (431-0166).

Gibson—568 Broadway (925-1192). Photographs by James Carpenter, William Childress, Leandro Katz, Bill Lundberg, and Janet Rifkin; through 11/2.

Nan Goldin—Photographs of children taken over the last two decades by this photographer who is currently the subject of a retrospective exhibition at the Whitney Museum of American Art (see Museum listings); through 10/21. Marks, 1018 Madison Ave. (861-9455).

ICP—1130 Fifth Ave. (860-1777); Wed.–Sun. 11–6; $4, $2.50 students and seniors. "Landscapes of the Civil War: Newly Discovered Photographs From the Medford Historical Society; through 11/10. . . . "Reunions: The Lost Children of Rwanda"; through 11/10.

ICP Midtown—1133 Sixth Ave. (860-1783), Tues. 11–8, Wed.–Sun. 11–6. "Chim: The Photographs of David Seymour." The first full-scale retrospective of works by this photojournalist who was a founder of Magnum Photos; through 11/3. . . . "Berenice Abbott: Portraits, New York Views, and Science Photographs From the Permanent Collection"; through 11/3. . . . "Brian Weil: In Memoriam." Images from Weil's series on the Hasidic Jews of Williamsburg, Brooklyn; the Miami Police Department; professional boxers and wrestlers, and the worldwide AIDS epidemic; through 11/3.



Talent **Taking her cues from Thoreau and Emerson, Judith Belzer sets out to paint the *experience* of nature, not a preconceived notion of it. On canvas, Belzer's everyday observations of her rural Connecticut surroundings evoke the evanescence of seasons, the landscape in constant transformation. At Berry-Hill Galleries, 11 East 70th Street; through November 2.**

Photograph courtesy of Berry-Hill Gallery.

Larry Keenan—Photographs of mid-sixties Haight-Ashbury, including portraits of Bob Dylan, Allen Ginsberg, and others; through 11/5. Great Modern Pictures, 48 E. 82nd St. (242-2581).

Landon—1926 Broadway (721-8277). Works by Italian photographers Barbieri, Basilico, Gardin, Ghirri, Scianna, others; through 11/8.

Michael Lavine—Portraits of new alternative artists, including Amy Adler, Renee Green, Wayne Gonzales, and Toland Grinnell; through 12/22. Team, 527 W. 26th St. (279-9219).

Christopher Makos—"CM16," two decades of photographs; through 11/19. Winslow, 464 Broome St. (219-9244).

Mary Ellen Mark—A retrospective held as part of the School of Visual Arts's masters series; through 11/1. Visual Arts Museum, 209 E. 23rd St. (592-2144).

Richard Misrach—Selections from the artist's ongoing "Desert Cantos" project; through 11/2. Mann, 42 E. 76th St. (570-1223).

Gene Moore—Photographs by this former Tiffany & Co. designer, shown for the first time; through 11/8. Nancy Moore, 594 Broadway (343-7016).

Jenny Okun—Iris prints that depict elements of buildings designed by I. M. Pei, Frank Gehry, Frank Israel, and Norman Foster in abstract montages; through 11/19. Carr, 478 W. Broadway (673-1588).

Stephen Sack—Photographs that depict the backs of the pages of engravings used to illustrate the Comte de Buffon's *Natural History*, a 48 volume work published in 1749; 10/19–11/23. Danziger, 130 Prince St. (226-0056).

Wooster Gardens—558 Broadway (941-6210). Photographs of men by Aura Rosenberg and Dan Graham; through 11/9.

Masao Yamamoto—Postcard sized photographs dealing with issues of memory, aesthetics, temporal changes; through 11/17. Richardson, 560 Broadway (343-1255).

Iwao Yamawaki—Vintage photographs by this Bauhaus photographer; through 11/6. Greenberg, 120 Wooster St. (334-0010).

Zabriskie—16 Washington Mews (998-8750). Works by twelve French photographers including Baldus, Colomb, Jahan, Requillart, others; through 11/15.

Museums

Alternative Museum—"Media Mind—Les Levine: A Recent Survey." A survey of the artist's projects since 1989; through 11/2. 594 Broadway (966-4444), Tues.–Sat. 11–6; contribution suggested.

American Museum of Natural History—"Okavongo: Africa's Last Eden." Large-format color photographs taken in the Okavango Delta of Botswana, Africa, by wildlife photographer Frans Lanting; through 1/5/97. . . . "Purposeful Traveler: Titian Ramsay Peale (1799–1885)." Paintings, illustrations, photographs, and memorabilia by and about the nineteenth-century artist/naturalist Titian Ramsay Peale, who was the youngest son of the Philadelphia painter Charles Willson Peale; through 2/28. Central Park West at 79th St. (769-5100); Sun.–Thurs. 10–5:45, Fri. and Sat. 10–8:45; $7 suggested contribution, $5 students and seniors, $4 children.

Asia Society—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Queens Museum of Art and the Grey Art Gallery & Study Center; 10/4–1/5. 725 Park Ave. (288-6400), Tues., Wed., Fri. and Sat. 11–8, Sun. 12–5; $3, $1 students and seniors, free Thurs. 6–8.

Brooklyn Museum—"In the Light of Italy: Corot and Open-Air Painting." An exhibition of landscape paintings by 48 European artists who worked in Italy between 1780 and 1840, among them nineteen paintings by Jean-Baptiste Corot (1796–1875) made during his first visit to Italy; through 1/12. . . . "Latin American Photography: A Spiritual Journey." Photographs depicting different aspects of Latin American culture by artists who are native to Central or South America, or have spent a significant part of their lives there; through 1/19. . . . "The Evidence of

Things Not Seen: Drawings by Glenn Ligon"; through 2/9. 200 Eastern Pkwy., Brooklyn (718-638-5000); Wed.–Sun. 10-5; $4, $2 students, $1.50 seniors.

Cooper-Hewitt, National Design Museum—"Mixing Messages: Graphic Design in Contemporary Culture." Works by various graphic designers, among them Fabien Baron, Art Chantry, April Greiman, Chip Kidd, and Paula Scher; through 2/16. 2 E. 91st St. (860-6868), Tue. 10–9, Wed.–Sat. 10–5, Sun. 12–5; $3. $1.50 seniors and students.

Dahesh Museum—"Jean-Léon Gérome and the Classical Imagination"; 10/22–2/15. . . . "Nineteenth-Century Photographs of Greece and Rome From the Collection of the Berkshire Museum" 10/22–2/15. 601 Fifth Ave. (759-0606), Tues.–Sat. 11–6; free.

Dia Center for the Arts—"Juan Muñoz: *A Place Called Abroad*." An installation of a street-like environment occupied by groups of figures; through 6/29. . . . "Hanne Darboven: Kulturgeschicte 1880–1983"; through 6/29. . . . "Fred Sandback: Sculpture"; through 6/29. 548 W. 22nd St. (989-5912), Thurs.–Sun. 12–6; $3 suggested contribution.

Drawing Center—"Selections Fall 96," with drawings by Ignasi Aballi, Ginny Bishton, Caryl Davis, and Laurie Reid; through 10/19. 35 Wooster St. (219-2166), Tues., Thurs., Fri. 10–6, Wed. 10–8, Sat. 11–6; donation suggested.

El Museo del Barrio—"The Liberated Print: The Portfolio in Puerto Rican Graphics"; through 1/12. . . . "Adál: Out of Focus Nuyoricans." A series of twenty computer-generated portraits created by the Puerto Rican artist Adál in 1995–96, and an accompanying poem by the poet/playwright Reverendo Pedro Pietri; through 10/13. 1230 Fifth Ave. (831-7272); Wed.–Sun. 11–5, Thurs. 12–7; $4, $2 seniors and students.

Frick Collection—1 E. 70th St. (288-0700); Tues.–Sat. 10–6, Sun. 1–6; $5, $3 students and seniors; children under 10 not admitted.

Grey Art Gallery & Study Center—"Contemporary Art in Asia: Traditions/Tensions." A survey of works by contemporary artists from India, Indonesia, the Philippines, South Korea, and Thailand organized by the Asia Society and presented simultaneously at the Asia Society and the Queens Museum of Art; through 12/23. New York University, 100 Washington Square East (998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8:30, Sat. 11–5; $2.50 suggested donation.

Guggenheim Museum—"Ellsworth Kelly: A Retrospective." The most comprehensive survey ever presented of the artist's paintings, drawings, and sculptures; 10/18–1/15. 1071 Fifth Ave., at 88th St. (423-3500); Sun.–Wed. 10–6, Fri. and Sat. 10–8 (Fri. 6–8, pay what you wish), closed Thurs.; $10, $5 students and seniors.

Guggenheim Museum SoHo—"Max Beckmann in Exile." The first exhibition to examine the German Expressionist's work made during his years as an expatriate in Holland and the United States; through 1/5. . . . "Mediascape." Multimedia and interactive art by ten artists, among them Marie-Jo Lafontaine, Bruce Nauman, Nam June Paik, and Bill Viola; through 10/27. 575 Broadway (423-3500); Wed.–Fri. 11–6, Sat. 11–8, Sun. 11–6; $6, $4 students and seniors.

Jewish Museum—"Louis Kahn Drawings: Travel Sketches and Synagogue Projects." A survey of the architect's drawings and models for synagogues; through 12/15. . . . "From Court Jews to to the Rothschilds: Art, Patronage, and Power." The first exhibit to examine the cultural life of court Jews in Germanic lands; through 1/19. . . . "The Illegal Camera: Photography in the Netherlands During the German Occupation, 1940–1945"; through 12/1. 1109 Fifth Ave. (423-3200); Sun., Mon., Wed., Thurs. 11–5:45, Tues. 11–8 (Tues. after 5 free); $7, $5 students and seniors.

Metropolitan Museum of Art—"Eugène Cuvelier, Photographer in the Circle of Corot." A selection of prints by this French photographer who made studies of the Forest of Fontainebleau in the late 1850s and early 1860s in close association with Corot, Millet, Rousseau, and other painters of the Barbizon school; through 1/12. . . . "Queen Nefertiti and the Royal Women: Images of Beauty from Ancient Egypt"; through 2/2. . . . "Enduring Rhythms: African Musical Instruments and the Americas"; through 3/30. . . . "Artists for Victory." A commemoration of the historic juried exhibition of contemporary art, "Artists for Victory," held at the Metropolitan Museum in 1942–43"; through 1/12. . . . "Two by Two." An exhibition comparing men's and women's clothing from 1700 to the present; through 11/17. . . . "The Art of the Renaissance Woodworker: The Gubbio Studiolo Restored." An exhibition that complements the museum's recent installation of a room of inlaid trompe-l'oeil panels that was once the *studiolo* of Duke Federico da Montefeltro; through 4/97. 1000 Fifth Ave., at 82nd St. (879-5500); Tues.–Thurs. and Sun. 9:30–5:15, Fri. and Sat. 9:30–9; $7 contribution, $3.50 children and seniors. The Cloisters, Fort Tryon Park (923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September).

Museum at F.I.T.—"Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." A survey of the designer's window installations for Tiffany & Co. from 1955 to 1994; through 1/4. . . . "From Printed Line to Woven Flower, Exploring Textile Patterns"; 10/22–1/11. Seventh Ave. at 27th St. (760-7642), Tues.–Fri. 12–8, Sat. 10–5; free.

Museum for African Art—"The Art of the Baga: A Drama of Cultural Reinvention"; through 1/5. 593 Broadway (966-1313); Tues.–Fri. 10:30–5:30, Sat. and Sun. 12–6; $4, $2 children, seniors, and students.

Museum of American Folk Art—"A Place for Us: Vernacular Architecture in American Folk Art"; through 1/5. 2 Lincoln Square (595-9533); Tues.–Sun. 11:30–7:30; free.

Museum of Modern Art—"Jasper Johns: A Retrospective." The first in-depth survey of the artist's work in nearly 20 years; 10/20–1/21. . . . "Antonin Artaud: Works on Paper." An exhibition of the drawings of the writer, critic, film actor, stage director, and poet, including approximately 70 works dating from 1937 to 1948 and a small selection of photographs, first editions, and letters; through 1/7. . . . "Projects: Pieter Laurens Mol"; through 11/12. 11 W. 53rd St. (708-9480); Sat.–Tues. 11–6, Thurs. and Fri. noon–8:30, closed Wed.; $8, $5 students and seniors (Thurs. and Fri. 5:30–8:30, pay what you wish).

Museum of the City of New York—"A Museum For a New Century: The Museum of the City of New York in the 21st Century"; through 6/29. . . . "Revisiting the Scene: New Evidence, New Discoveries." Nineteenth- and twentieth-century paintings of scenes of New York from the museum's collection; through 1/12/97. . . . "Gaelic Gotham: A History of the Irish in New York"; through 10/27. 1220 Fifth Ave., at 103rd St. (534-1672); Wed.–Sat. 10–5, Sun. 1–5; $5, $3 students and seniors.

National Academy of Design—"Powerful Expressions: Recent American Drawings"; 10/16–1/5. . . . "The Artist's Eye: Jacob Lawrence Selects Paintings From the Permanent Collection"; through 1/12. 1083 Fifth Ave. (369-4880); Wed.–Sun. 12–5 (Fri. until 8); $5, $3.50 seniors, students, and children under 16.

National Museum of the American Indian Smithsonian Institution—"Woven by the Grandmothers: Nineteenth-Century Navajo Textiles From the National Museum of the American Indian"; through 1/8. . . . "Contemporary Navajo Weaving: The Gloria F. Ross Collection of the Denver Art Museum"; through 1/8. George Gustav Heye Center, 1 Bowling Green (825-6700), 10–5 daily, Thurs. to 8; free.

New Museum of Contemporary Art—"alt.youth.media." An exhibition of zines, Web sites, CD-ROMs, and audio, video, and print projects by young media artists speaking out on youth culture; through 11/5. 583 Broadway (219-1222), Wed., Thurs., Fri., Sun. 12–6, Sat. 12–8; $4, $3 artists and seniors; free for visitors under 21.

New York Public Library—"A History of Women Photographers." An historical survey of women's contributions to the field of photography; 10/19–1/4. . . . "The Romance of the Stone: Lithography, 1796–1825"; through 1/11. . . . "Drawings by Charles Addams"; through 1/25; through 10/19. Fifth Ave. and 42nd St. (869-8089); Mon. 10–6, Tues.–Wed. 11–6, Thurs.–Sat. 10–6; free.

New-York Historical Society—"Scaasi: The Joy of Dressing Up." A retrospective of works by the designer; through 1/5. . . . "Becoming Eleanor Roosevelt: The New York Years, 1884–1933"; through 11/24. 2 W. 77th St. (873-3400); Wed.–Sun. noon–5; $3, $1 seniors and children.

Pierpont Morgan Library—"A Fine Line: Rembrandt as Etcher"; through 1/5. . . . "Seventeenth-Century Dutch Drawings in the Pierpont Morgan Library"; through 1/5. . . . "Seeking the 'Splendid Misery': Presidential Races from Washington to Truman"; through 1/5. 29 E. 36th St. (685-0008); Tues.–Fri. 10:30–5, Sat. 10:30–6, Sun. noon–6; $5 suggested donation, $3 students and seniors.

Queens Museum of Art—"Contemporary Art in Asia: Traditions/Tensions." An survey of works by contemporary artists from India, Thailand, the Philippines, South Korea, and Indonesia organized by the Asia Society and presented simultaneously at the Asia Society and the Grey Art Gallery & Study Center; through 1/5. New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700); Wed.–Fri. 10–5, Sat. and Sun. 12–5; $3 suggested donation, $1.50 seniors and children.

Studio Museum in Harlem—"In the Spirit of Resistance: African-American Modernists and the Mexican Muralist School." An exhibition focusing on the influence of the Mexican muralists and printmakers of the Taller de Gráfica Popular on African-American artists from the thirties through the fifties; through 12/1. . . . "The Listening Sky: An Inaugural Exhibition of the Studio Museum in Harlem Sculpture Garden"; through 10/27. 144 W. 125th St. (864-4500); Wed.–Fri. 10–5, Sat. and Sun. 1–6; $5, $3 students and seniors.

Whitney Museum of American Art—"Nan Goldin: 'I'll Be Your Mirror.'" The first retrospective of works by this photographer known for her gritty images of the sexual and cultural urban underground of the past two decades; through 1/5. . . . "NYNY: City of Ambition." Paintings, photographs, films, architectural models, and period clothing produced in New York City between the turn of the century and 1960; through 10/27. . . . "Collection in Context: Breuer's Whitney—An Anniversary Exhibition"; through 12/8. 945 Madison Ave., at 75th St. (570-3676); Wed., Fri., Sat., Sun. 11–6, Thurs. 1–8; $8, $6 students and seniors (free Thurs. 6–8).

Whitney Museum of American Art at Philip Morris—"Beverly Semmes: She Moves." An installation by this artist who uses monumental scale to comment on clothing as a form of cultural and personal expression; 10/17–1/4. 120 Park Ave. at 42nd St. (570-3633), Mon.–Fri. 11–6, (Thurs. to 7:30); free.

Auctions

Christie's—502 Park Ave. (546-1000). 10/16 at 10: "Books, Manuscripts, and Letters of Presidents From the Collection of Alvin R. and Marjorie Kantor." On view from 10/12. 10/17 at 10 and 2: "Important Silver, Objects of Vertu, and Russian Works of Art." On view from 10/12. 10/18 at 10 and 2: "Important American Furniture, Folk Art, and Decorative Art." On view from 10/12.

Christie's East—219 E. 67th St. (546-1000). 10/22 at 10: "Fine Jewelry." On view from 10/18.

Doyle—175 E. 87th St. (427-2730). 10/16 at 10: "Important English & Continental Furniture & Decorations." On view from 10/12.

Sotheby's—York Ave. at 72nd St. (606-7000). 10/16 at 10:15 and 2: "Silver." On view from 10/10. 10/17 at at 10:15 and 2: "American Indian." On view from 10/10. 10/18 at 10:15 and 2: "Arcade American." On view from 10/13. 10/19 at 10:15 and 2: "Americana." On view from 10/13. 10/21 and 10/22 at 10:15 and 2: "Jewelry." On view from 10/16.

Swann—104 E. 25th St. (254-4710). 10/17 at 10:30: "Heraldry and Genealogy, Military History." On view from 10/12. °

theater

Forbidden Pleasures...An Ode to the Vagina

Opening

Female Troubles

In a one-woman show about Everywoman, Eve Ensler describes, again and again and again, the unmentionable but unmistakable hallmark of female anatomy. Based on her interviews with women around New York and around the world, Ensler's 'The Vagina Monologues' speaks with forked tongue about sex, body image, and language.

Broadway

Previews and Openings

Taking Sides—Ed Harris stars as an American Nazi-war-crimes investigator, sparring with suspect conductor Wilhelm Furtwangler (Daniel Massey) over the question *Is art neutral?* $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/17 opening. *Brooks Atkinson Theatre, 256 W. 47th St. (307-4100).*

Now Playing

Beauty and the Beast—A musical based on a movie based on a fairy tale. Setting box-office and, presumably, merchandising records even as we speak. Kerry Butler plays the girl; Jeff McCarthy plays the (hairy) boy. With Tony-award-winning costume design by Ann Hould-Ward. Lyrics by Tim Rice and the late Howard Ashman; score by Alan Menken. $22.50–$70. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 4/18/94. *Palace Theatre, 1564 Broadway, at 47th St. (307-4100). 2 hrs. 30 mins.*

Bring In 'da Noise, Bring In 'da Funk—Miss it at the Public earlier this year? George C. Wolfe and Savion Glover's Tony-winning meditation on the pre-Hollywood ethnic roots of tap dancing has transferred uptown. $20–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Ambassador, 219 W. 49th St. (239-6200). 2 hrs.*

Cats—Now and for the foreseeable future. By Andrew Lloyd Webber, of course, with an assist from T. S. Eliot. $37.50–$65. Dark Thurs. Opened: 10/7/82. *Winter Garden Theater, 1634 Broadway, at 50th St. (239-6200). 2 hrs. 30 mins.*

Chimère—A few blocks from the original site of P. T. Barnum's American Museum, to which a very different tradition of animal act traces its roots, Zingaro, the French "equestrian theater" troupe, has arrived. The group, which uses horses as the focus of a meeting between circus techniques and dramatic performance, is making its American debut under the auspices of BAM with its latest production, a dreamlike evocation of Indian equestrian culture. $60. 10/7–9, 10/11–13; $75 10/15, 10/16, 10/18–20, 10/22, 10/23, 10/25–27. Through 11/10. At *Battery Park City;* call *307-4100* for tickets, *718-636-4100* for information.

The Cocoanuts—In their early days, the Marx Brothers formed the habit of touring their farcical vaudevilles as live stage shows before committing them to film. Chelsea's American Jewish Theater, having successfully dusted off Irving Berlin and George S. Kaufman's original (1925) script for a knockabout farce about the Florida land boom—the basis for the movie that introduced the Marxes to Hollywood—and given the latter its first professional New York revival in 61 years, has recently moved it uptown. $45 Tues.–Thurs., $47.50 Fri.–Sun. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *American Place Theatre, 111 W. 46th St. (239-6200). 2 hrs. 10 mins.*

Defending the Caveman—Rob Becker's one-man show, which posits a genetically inherited difference from prehistoric days to explain why men ("hunters") and women ("gatherers") get irritated with each other in Bloomingdale's. $47.50. Wed.–Sat. at 8, Sat. at 2 and 5. *Helen Hayes Theatre, 240 W. 44th St. (228-3626, or just dial CAVEMAN). 1 hr. 40 mins.*

A Funny Thing Happened on the Way to the Forum—A new revival of the 1962 musical, featuring Nathan Lane as that sly guy Pseudolus. $60–70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 thereafter. *St. James Theatre, 246 W. 44th St. (239-6200). 2 hrs. 20 mins.*

Grace and Glorie—Tom Ziegler's Broadway-debut play is the story of a tough-minded mountain woman (Estelle Parsons) and the Manhattan careerist (Lucie Arnaz) determined to save her, willing or otherwise, from the ravages of real-estate development and its attendant sadnesses. Directed by Gloria Muzio. $35–$45. Tues.–Sat. at 7:30, Wed., Sat. and Sun. at 2:30. *Laura Pels Theatre at the Roundabout, Broadway at 45th St. (719-9393). 2 hrs.*

Grease!—A crowd-pleasing, neon-heavy rock-and-roll musical about a group of high-school seniors in 1959. Book, music, and lyrics by Jim Jacobs and Warren Casey; directed and choreographed by Jeff Calhoun. With Sheena Easton as Rizzo. $30–$67.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 5/11/94. *Eugene O'Neill Theatre, 230 W. 49th St. (239-6200). 2 hrs. 30 mins.*

Hughie—Eugene O'Neill began his life in a seedy hotel at Broadway and 43rd; a few blocks up the street, Al Pacino is currently inhabiting the seedy hotel in which that life drew (metaphorically) to an end. This moody chamber piece about a self-deluding small-time hustler—the playwright's next-to-final Broadway production, staged posthumously in 1964—now runs, following considerable critical acclaim and a second extension, through 11/2. $55; a limited number of seats are avilable to the general public beginning at 10 on the day of performance for $20. Mon.–Sat. at 8, Sat. at 2. *Circle in the Square, 50th St. bet. Broadway and Eighth Ave. (239-6200). 1 hr. 10 mins.*

An Ideal Husband—His contemporary George Bernard Shaw excoriated the hypocrisies of

Ground Rules:

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booths, where half-price tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and 2 World Trade Center, mezzanine level; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by Carl Saytor.

Victorian England with bitingly logical wit, but the similarly minded Oscar Wilde occasionally found emotional empathy a more apt tool. Sir Peter Hall's acclaimed West End revival of this 1895 play, which uses a conventional plot of unmasked adultery to condemn soul-stifling British intolerance and self-deception, arrives on Broadway from London's Haymarket—the same theater, ironically, from which its successful debut production was withdrawn a century ago following the writer's arrest and imprisonment for homosexuality. $30–$55. Mon.–Sat. at 8, Wed. and Sat. at 2. *Ethel Barrymore, 243 W. 47th St. (239-6200). 2 hrs. 45 mins.*

The King and I—Along with Lincoln Center's recent *Carousel* and the recent Broadway production of *State Fair,* the Rodgers and Hammerstein renaissance continues apace with their famous musical adaptation of the memoir *Anna and the King of Siam,* featuring contemporary heartthrob Lou Diamond Phillips (un-bald) in the role created by Yul Brynner. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Neil Simon Theatre, 250 W. 52nd St. (307-4100). 2 hrs. 45 mins.*

Les Misérables—This pop-opera adaptation of the sprawling Victor Hugo novel, currently in its tenth year on Broadway, recently became the fourth-longest-running show in Broadway history. With a book by Alain Boublil and Claude-Michel Schonberg; music by the latter; lyrics by Herbert Kretzmer. $15–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 3/12/87. *Imperial Theater, 249 W. 45th St. (239-6200). 3 hrs. 15 mins.*

Love Thy Neighbor—Jackie Mason, back on Broadway with a new one-man show of stand-up comedy. $37.50–$49.50. Tues.–Sat. at 8, Sun. at 3. *Booth, 222 W. 45th St. (239-6200). 2 hrs.*

Master Class—In the early seventies, opera star Maria Callas took her diva persona from stage to classroom with a celebrated series of tutorials for young hopefuls. Slightly fictionalized, they're the subject of Terrence McNally's newest play, starring Patti LuPone (*Evita*) as the great *monstre sacrée* herself. $32.50–$45. Tues.–Sat. at 8, Wed. and Sat. at 2. *Golden Theatre, 252 W. 45th St. (239-6200). 2 hrs. 30 mins.*

Miss Saigon—This reworking of Puccini's *Madama Butterfly* set in Vietnam during the fall of Saigon has just celebrated its fifth anniversary on Broadway. Score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr.; directed by Nicholas Hytner. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2; dark Sun. Opened: 4/11/91. *Broadway Theater, 1681 Broadway, at 53rd St. (239-6200). 2 hrs. 30 mins.*

The Phantom of the Opera—In its ninth year on Broadway, Andrew Lloyd Webber's blockbuster continues to pack them in, passing the 3,200-performance mark recently and edging into sixth place among the longest-running musicals. And strangely—or wisely, depending on your point of view—it's no nearer to becoming a movie than on the day it opened. $15–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. *Majestic Theater, 247 W. 44th St. (239-6200). 2 hrs. 30 mins.*

Rent—The late Jonathan Larson's reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of contemporary young and hip types living in the East Village. $30–$67. 50. Tues.–Sat. at 8, Sat. at 2, Sun. at 2 and 7. *Nederlander Theater, 208 W. 41st St. (307-4100). 2 hrs. 45 mins.*

Sex and Longing—A new comedy by Christopher Durang, starring Sigourney Weaver as a woman who attempts to assuage the melancholy sense of displacement that is the abiding, inescapable burden of sad humanity by trying to have sex every fifteen minutes. Did that sentence end up the way you were expecting? $25–$45; a limited number of $15 student rush tickets will go on sale two hours before each peformance. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/10/96. *Cort, 138 W. 48th St. (239-6200).*

Show Boat—Because it covers three generations of show folk, because its action spans four decades, because it shuttles between steamy Natchez and boreal Chicago, and because it touches on such varied subjects as race relations and the dispersal of families, *Show Boat* is usually described as having epic sweep. In a production such as this, certainly. There are problems with the plotting, but director Harold Prince's staging moves so swiftly and involvedly that there is no time for questions. He is seconded by choreographer Susan Stroman, who with this effort surges to the forefront of Broadway dance creators. This *Show Boat* is a dreamboat. (Simon; 10/17/94.) $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened: 10/2/94. Through 1/5/97. *Gershwin Theater, 222 W. 51st St. (307-4100). 3 hrs.*

Skylight—New York last saw that fine playwright David Hare in December, when Lincoln Center's short-lived production of *Racing Demon,* a drama about the current crisis of faith in the Church of England, seems to have proved somewhat too parochially British for American audiences. They shouldn't have that problem with this less polemical, more inward drama focusing on the reunion, after three years, of a wealthy restaurateur and a schoolteacher, discussing a love affair that may or may not have run its course. Don't miss the American stage debut of Michael Gambon, known to TV audiences here from Dennis Potter's *The Singing Detective* and the more recent PBS show *Maigret*—and to Sir Ralph Richardson simply as "the Great Gambon." $40–$55. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Royale, 242 W. 45th St. (239-6200).*

Smokey Joe's Cafe: The Songs of Leiber and Stoller—They say the neon lights are bright on Broadway, and when this show—drawn from the score Jerry Leiber and Mike Stoller composed to accompany the American baby-boomer childhood experience—breezes into New York City, people gonna scrape and bow. You don't like crazy music? (We keep forgettin'.) Don't feel that way; baby, that *is* rock and roll. A tip, tip, tip, young blood: Buy yourself a ticket, sit down in the very first row. Have a drink and dig the band. Can't you hear the flügelhorn? Can't you hear the bell? Come to them sickly, they'll make you well. We don't know why our heart flips (and, baby, we don't care); we only know it does. Heartbreakin' nights, only in America. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. $35–$70. At the *Virginia Theatre, 245 W. 52nd St. (239-6200)*? Uh-huh. *2 hrs. 10 mins.*

Summer and Smoke—You can't describe the unvarying spiritual assailants of any Tennessee Williams heroine more succinctly than with the old Anglican phrase "the world, the flesh, and the devil." In this play from his productive middle period, Mary McDonnell plays repressed spinster Alma Winemiller, while Harry Hamlin—his days on *L.A. Law* were no doubt a great help here—performs all three of the above roles more or less simultaneously. $55. Tues.–Sat. at 8, Wed., Sat., Sun. at 2. Through 10/20. *Roundabout, 1530 Broadway (869-8400). 2 hrs. 30 mins.*

Sunset Boulevard—Andrew Lloyd Webber's (mega-) musical adaptation of the Billy Wilder film masterpiece about a deranged Hollywood dinosaur and her reluctant boy toy. London's Elaine Paige (*Evita, Cats*) recently took over from Betty Buckley as Norma Desmond. $25–$70. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 11/17/94. *Minskoff Theatre, 200 W. 45th St. (307-4007). 2 hrs. 30 mins.*

Victor/Victoria—Reprising her title role in husband Blake Edwards's 1982 film, Julie Andrews—returning to the Broadway stage for the first time since the early sixties and *Camelot*—struts her stuff in (the late) Henry Mancini and Leslie Bricusse's musical adaptation of Mr. Edwards's comedy of sexual manners. "One way or another, *Victor/Victoria* will make history. Like a karaoke record, it's got everything minus one: a true star, a solid cast and ensemble, savvy staging and choreography, lush scenery and costumes and lighting, a funny (or at least doggedly farcical) book—everything but one really good song. This will be the test: Can a Broadway musical make it without a score? Julie Andrews has a look, voice, and personality that live in perfect harmony with one another, whether she is singing, dancing, acting, or just being. But there is—or rather, isn't—the unrelievedly second-rate music of the late Henry Mancini, augmented by three songs from Frank Wildhorn, which blend in seamlessly, alas. All the lyrics are by the once capable Leslie Bricusse, now given to such stuff as 'Paris is so sexy/ Riding in a taxi [texi?]/ Gives you apoplexy.' Still, *Victor/Victoria* may be the best unmusical musical you are ever going to see." (Simon; 11/6/95.) With Tony Roberts, Michael Nouri, and Rachel York; written and directed by Mr. Edwards. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. *Marquis, 1535 Broadway (382-0100). 2 hrs. 45 mins.*

Off Broadway

Previews and Openings

431 of My Closest Friends—Bris as family spectacle, from the writing team of Miriam Kouzel Billington, Peter Goldman, and David Presby. $35. Tues.–Thurs. and Sat. at 8, Wed. and Sun. at 2, Sun. at 7. In previews for a 10/20 opening. *Playhouse 91, 316 E. 91st St. (831-2000).*

Baseball in Zanzibar—Set in a New Orleans mental-health clinic, Ty Adams's new play mines that dramatic chestnut—the line between imagination and insanity. $12. Tues.–Sat. at 8, Sun. at 3 and 7. In previews for a 10/27 opening. *Irish Arts Center, 553 W. 51st St. (388-8196).*

Blind Dates, Bad Dances, Personal Ads & The Hamptons—A new show in the *Tony 'n' Tina's Wedding* tradition, this time spoofing the Jewish singles scene. For Jewish singles. $28–$40. 10/19 at 9. *The Warwick Hotel, 54th St. and Sixth Ave. (717-0579).*

The Blues Are Running—Brothers Marcus and Paul

Performance
Broadway Unbound

Carrying on a tradition almost as old as theater itself, *Forbidden Broadway Strikes Back!* spoofs the current crop of miniature divas and tap-dancing fools, as well as now-and-forever warhorses of the feline variety. The latest *Forbidden* treats by Gerard Alessandrini mock hits onstage and off, including *Rent, Bring In 'da Noise, The King and I,* and Julie Andrews versus the Tony committee. Triad Theatre, 158 West 72nd Street (799-4599).

Photograph by Carol Rosegg.

Talent

The Divine Miss V

Dropping epigrams, bons mots, and style notes, Mary Louise Wilson channels the spirit of Diana Vreeland with uncanny accuracy in 'Full Gallop,' which has reopened at the Westside Theatre after a successful run last spring at the Manhattan Theatre Club. 'Vogue' editors have been struggling with her Givenchy-clad shadow ever since.

Giamatti star in Michael Christofer's two-man, six-couple tale of mistaken identity, murder, and multiple roles. $32. Tues.–Sun. at 7:30, Sat. and Sun. at 3. In previews for a 11/3 opening. *City Center, 131 W. 55th St. (581-1212).*

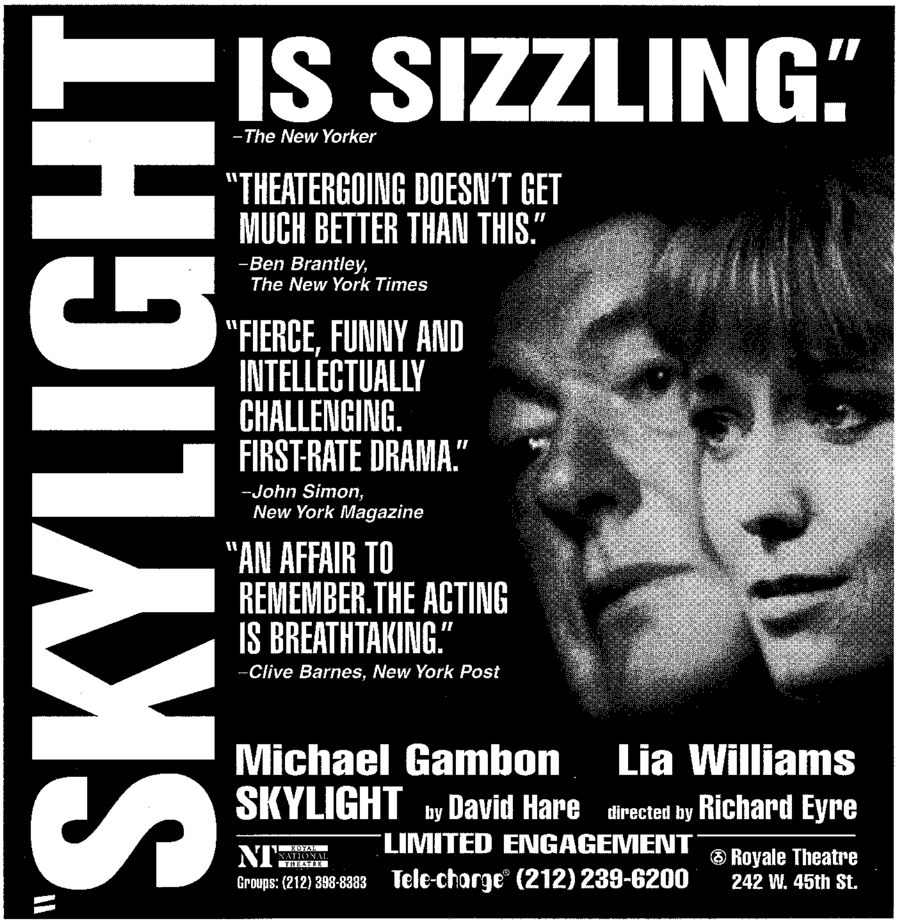
Cakewalk—A personal reminiscence, of the kiss-and-tell variety, by playwright Peter Feibleman about his relationship with Lillian Hellman. Starring Linda Lavin. $40–$45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun., at 3. Previews start 10/18 for an 11/6 opening. *Variety Arts, 110 Third Ave. (239-6200).*

Edmond—A revival of David Mamet's dark 1982 fable about a contemporary urban Everyman. $32. Tues.-Sat. at 8, Sat. at 2, Sun. at 7. Through 10/27. *Atlantic Theater Company, 336 W. 20th St. (239-6200).*

Fit to Be Tied—Farceur Nicky Silver, who's been more than a little successful channeling Noël Coward—we just mean artistically, of course; don't let him suggest otherwise—follows up last season's *The Food Chain* with a new vehicle for the dizzying Silver wit. $35. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7:30. In previews for a 10/15 opening; through 11/3. *Playwrights Horizons, 416 W. 42nd St. (279-4200).*

The Importance of Being Earnest—Oscar Wilde's best-known and most giggle-generating farce gets a glamorous revival, with Eric Stoltz and Melissa Errico starring as the quip-crossed lovers, and Nancy Marchand as resident battle-ax Lady Bracknell. $30. Tues.–Sat. at 8, Sat. and Sun. at 3. In previews for a 10/24 opening. *Irish Repertory Theatre, 132 W. 22nd St. (727-2737).*

Lady Strass—Cuban-born playwright Eduardo Manet's play about a Belize madwoman who,



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Photograph by Carol Rosegg.

holding a pair of unwary adventurers at gunpoint, casts them as various figures in her personal *recherche du temps perdu.* $25; students/seniors, $15/TDF. Tues.–Sat. at 8, Wed. at 2, Sun. at 3. Through 10/20. *Ubu Repertory Theater, 15 W. 28th St. (679-7562).*

Missing/Kissing—A double bill of new short comedies by John Patrick Shanley. $33 Tues.–Thurs., $35 Fri.– Sun. In previews for a 10/17 opening. *Primary Stages, 354 W. 45th St. (333-4052).*

Six Characters in Search of An Author—Pirandello's revolutionary work, revived by the Jean Cocteau Repertory. $24. Tues.–Sat. at 8, Sun. at 3. In previews for a 10/13 opening. *Bouwerie Lane Theatre, 33 Bowery (677-0060).*

The Vagina Monologues—$15–$18. Wed.–Sat. at 8, Sun. at 7. In previews for a 10/16 opening. *HERE, 145 Sixth Ave. (647-0202).*

The Waiting Room—Refugees from vanity's trenches fill Lisa Loomer's doctor's office, where women seek cures for ancient and modern physical and emotional traumas caused by corsets, foot-binding, and breast implants. $30. Tues.–Sat. at 8, Sun. at 3 and 7. Previews start 10/16 for a 10/31 opening. *Vineyard Teatre, 108 E. 15th St. (353-3874).*

Now Playing

900 Oneonta—Morphine addiction, child abuse, alcoholism, and psychosis are just a few of the subjects touched upon in this story, which carries on the southern-gothic tradition at its most lurid, about a dying paterfamilias who wishes to put his family through hell before going there himself. (Jon Cryer stars, Burl Ives apparently not having been available.) $12. Tues.–Sat at 8, Sun. at 3 and 7. *Circle Repertory Theater, 632 Broadway (505-6010).*

Americana—$20. Fri. at 8, Sat. at 7 and 9, Sun. at 7. *Theatre East, 211 E. 60th St. (838-9090).*

Blue Man Group: Tubes—Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Kids love it, and adults can pretend the show's an ironic commentary on performance art. $35–$45. Tues., Wed., Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 4 and 7. Opened: 11/17/91. *Astor Place Theatre, 434 Lafayette St. (254-4370).*

Born to Sing!—It's dueling-divas time, ambitious-newcomer division, when a singing superstar has to choose between her own daughter and (gasp) a brash interloper to accompany her on the road in this new high-octane musical about backstage passions from the creators of 1983's pop-and-gospel-inflected *Mama, I Want to Sing.* $15-$35. Tues.-Sat. at 8, Sat. and Sun. at 3, Sun at 7. *Union Square Theatre, 100 E. 17th St. (505-0700)*

The Boys in the Band—So what if it has a cast of characters—The Brave One, The Scared One, The Troubled One, etc.—seemingly lifted from a forties bomber movie? One excuses such roughnesses in the case of genuine thematic innovation, and Mart Crowley's groundbreaking 1968 script—the one that introduced gay culture, anxieties, and mating rites to mainstream theatrical audiences—is one of the few plays of the past 30 years unquestionably entitled to that distinction. $40-45. Tues.–Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30. *Lucille Lortel Theatre, 121 Christopher St. (239-6200).*

Code of the West—A comedy based on the life of Joshua A. Norton, America's most successful eccentric, who declared himself Emperor of the United States. $25. Tues.–Sat. at 8, Sun. at 3 and 7. Through 11/3. *Judith Anderson Theatre, 422 W. 42nd St. (279-4200).*

Cowgirls—What happens when a classical-music trio gets booked by mistake into a country-music palace and races frantically to accommodate its longhair style to a room where crewcuts predominate? About what you *A Night at the Opera* fans would imagine, probably. Mary Murfitt and Betsy Howie's new musical comedy of errors is directed by Eleanor Reissa. $29.50–$45. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3 and 7. *Minetta Lane Theatre, 18 Minetta La. (420-8000).*

Evolution—A multidisciplinary rock-music extravaganza. $30; $10 student rush tickets available one hour before curtain for all performances. Wed.–Sat. at 8, Sat. and Sun. at 2. *Tribeca Performing Arts Center, 199 Chambers St. (346-8510).*

The Fantasticks—The musical perennial that, happily, refuses to go away. $35. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. Opened: 5/3/60. *Sullivan St. Theater, 181 Sullivan St. (674-3838).*

Forbidden Broadway Strikes Back!—Some titles say it all, and Gerard Alessandrini's newest update of his long-running musical spoof poking fun at the assorted absurdities of the Great White Way couldn't arrive in town at a more—well, let's be kind and say *propitious* time. $35. Tues.–Fri. at 8, Sat. and Sun. at 7:30, Sat. at 10, Sun. at 3; food and drink available/optional. *Triad, 158 W. 72nd St. (799-4599).*

Full Gallop—Following its successful run at Manhattan Theatre Club last fall, Mary Louise Wilson's one-woman show about *Vogue*'s Diana Vreeland, the woman who invented both contemporary fashion and—to hear her disciples tell it—the color red, is back on Off Broadway for a return engagement. $37.50–$40. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Grandma Sylvia's Funeral—An audience-participation comedy akin to *Tony 'n' Tina's Wedding*, written by Glenn Wein and Amy Lord Blumsack. When Grandma Sylvia dies, a power struggle ensues among family members. $35–$55, which includes a mitzvah meal. Opened: 10/9/94. Wed. at 3, Wed.–Thurs. at 7:30, Fri. at 8, Sat. at 5 and 9, Sun. at 1 and 5. *Soho Playhouse (formerly Playhouse on Vandam), 15 Vandam St. (691-1555).*

Howard Crabtree's When Pigs Fly—One of this year's more melancholy theater trends is the posthumous musical. Like *Rent* composer Jonathan Larsen, costumer and musical "conceiver" Howard Crabtree passed away in June, days after completing work on his latest backstage-comedy revue. But the show, as developed by Mr. Crabtree with Dick Gallagher and Mark Waldrop, goes on. $40. Mon.–Thurs. at 8, Fri. and Sat. at 7 and 10. *Douglas Fairbanks Theater, 432 W. 42nd St. (239-6200).*

I Love You, You're Perfect, Now Change—They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love—has bravely decided to buck the trend. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *Westside Theatre, 407 W. 43rd St. (239-6200).*

Late Night Catechism—Maripat Donovan as a parochial-school-teaching nun backed by a *magisterium* of unassailable moral authority and some mean wrist action with a ruler. $25–$32.50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *St. Luke's Church, 308 W. 46th St. (239-4200).*

Photograph by James Leynse.

Talent

Head Cases

Head injuries do not often make for great theater. Shades of bandaged crania, hospital beds, and nurses whispering "Blink twice if you can hear me." But in John Patrick Shanley's *Kissing Christine,* performed as part of a double bill at Primary Stages with his 1996 work *Missing Marisa,* the title character's struggle with the before-and-after of a fall into a hole—on a blind date, under a looming Buddha—makes what's going on in her reconstructed brain as fascinating as a floor show. Reconstruction is a good image to keep in mind. Shanley has created these two miniature dramas from a friend's concussion, an overrevealing waitress, a cab driver's lament, and the street data of every New Yorker's daily ritual, added to recurring patterns in his own life.

"It's a real incident. It's happened to the costume designer for the play [Laura Cunningham]. She turned the corner in a deli and fell fifteen feet through a trapdoor—and landed on her head. We were supposed to have lunch, and she didn't show up," Shanley says. "When we finally did have lunch, all I kept saying was 'You fell in a hole.' " So he went home and started writing.

Along with Laura Cunningham's fall, *Kissing* incorporates a hairdresser friend's arts colony in Umbria; the sunken-table décor of a Thai restaurant on 42nd Street; and a woman who called Shanley looking for work, who'd held part-time jobs as "a receptionist in an executive-office tower in Long Island City and a proofreader." The play is full of the casual epiphanies and carefully observed quirkiness that distinguish Shanley's *Four Dogs and a Bone* and *Psychopathia Sexualis* (which will be performed this January at the Manhattan Theatre Club). In the minutiae, Shanley hopes, the audience will find bits of their own quotidian microdramas. As Christine remarks, with deep pathos: "There's so many people in this city doing strange, tiny things to get by." **ALEXANDRA LANGE**

Magic on Broadway—Like it says, performed by illusionist and prestidigitator Joseph Gabriel. $30–$50. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lamb's Theatre, 130 W. 44th St. (997-1780).*

Matty—A one-man show about baseball star Christy Mathewson, written and performed by Eddie Frierson. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. *Lambs Theatre, 130 W. 44th St. (239-6200).*

Old Wicked Songs—Jon Marans's Pulitzer Prize–nominated play about an emotionally frozen young pianist and the old master who thaws him out. $42.50. Tues.-Sat. at 8, Wed. at 2:30, Sat. and Sun. at 3. *Promenade, 2162 Broadway at 76th Street (580-1313).*

Perfect Crime—Warren Manzi's long-running thriller about a wealthy psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." $35. Mon. and Thurs.–Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2. Opened: 4/5/87. *Duffy Theatre, 1553 Broadway, at 46th St. (695-3401).*

Political Animal—H. L. Mencken never minded paying income tax; dollar for dollar, he liked to say, democracy was the best entertainment value going. Writer/performer Douglas McGrath—who's just finished adapting and directing the Gwyneth Paltrow film *Emma*—takes that proposition to heart with this one-man election-year comedy about a more than usually feckless aspirant to the nation's highest office. $35. Tues.–Sat. at 8, Sat. at 2:30, Sun. at 3. Through 11/17. *Promenade, 2162 Broadway at 76th St. (239-6200).*

Radio Gals—A comic musical about an Arkansas music teacher who, in defense of freedom of the airwaves, the First Amendment, and other American stuff, defies the big broadcasting boys by operating a radio station out of her living room. $45. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. *John Houseman, 450 W. 42nd St. (239-6200).*

Rhinoceros—Eugene Ionesco's avant-garde classic, presented by the Valiant Theatre Company in its first major New York revival since opening on Broadway in 1961. $30–$40. Tues.–Sat. at 8, Wed., Sat, Sun. at 2:30. Through 10/20. *Theatre Four, 424 W. 55th St. (239-6200).*

Stomp—As the title implies, a loud, aggressive, and energetic show in which a troupe of performers dances, claps, and generally bangs on everything in sight. Featuring buckets, brooms, trash-can lids, and, yes, the kitchen sink. More engaging than you might expect. $29.50–$42.50. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. *Orpheum, 126 Second Ave., bet. 7th and 8th Sts. (307-4100).*

Tony 'n' Tina's Wedding—A wedding at *St. John's Church, 81 Christopher St.*, then a reception at *147 Waverly Pl.*, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and it's lasted longer than a lot of real marriages. $60–$75. Tues.–Sun. at 7, Sat. and Sun. at 2. Opened: 2/6/88. *(279-4200).*

Two Bourgeois Blacks—Clifford Mason's comedy about the ups and downs attendant upon the May–December marriage of a middle-class black couple. With Mr. Mason and Perri Gaffney. $15–$20. Tues.–Sat. at 8, Sat. and Sun. at 3. *Henry Street Settlement, 466 Grand St. (598-0400).*

View of the Dome—"Theresa Rebeck's play—in which Emma, a young Washington lawyer, is the only full-time role, while six other actors portray 23 parts among them—lacerates in all directions, for the most part without overstepping the bounds of suave irony. No one escapes, from the political movers and shakers (who shake more than they move) to peripheral grotesques like an elderly southern couple on an Alaskan cruise. For as the author knows, we are all in this mess together, 'together' meaning that everyone pulls the same bone in his own, selfish direction." (Simon, 10/14/96.) $25. Tues.–Sat. at 8, Sun. at 2 and 7. *New York Theatre Workshop, 79 E. 4th St. (460-5475).*

Off-Off Broadway

Anatomy of a Love Affair—$12. Wed.–Sat. at 8. Through 11/2. *New Perspectives Theatre Company, 750 Eighth Ave. (730-2030).*

Beyond Therapy—The New York Actors Alliance's third-annual production of Christopher Durang's comedy about a pair of New Yorkers whose earnest efforts at romance run into the brick wall of their respective, and less-than-encouraging, psychoanalysts. $12, plus two-drink minimum. Fri. and Sat. at 8. Through 10/26. Trocadero Cabaret, 368 Bleecker St. at Charles (330-7607).

Cedar Creek—$12. Wed.–Sat. at 8, Sat. and Sun. at 3. Beginning performances 10/4; through 10/20. *Theatre Row Theatre, 424 W. 42nd St. (802-8383).*

Death in a Landslide—$12. Wed.–Sat. at 8. *Grove Street Playhouse, 39 Grove St. (726-8142).*

Eddie Izzard—In the fifties, Graham Greene noted that one of his countrymen's most irritating habits was—as he put it—mistaking jollity for humor. Eddie Izzard, one of England's hottest "alternative" comedians currently making his New York debut, just might be able to convince you otherwise. $12. Thurs.–Sun. at 7:30. Through 10/20. *P.S. 122, 150 First Ave. (477-5288).*

Edward the Second—$12. Wed.–Sat. at 8. Previews begin 10/17 for a 10/23 opening. *Expanded Arts, 85 Ludlow St. (253-1813).*

Flipzoids—$15. Tues.-Sat. at 8, Sat. and Sun. at 3. *Theatre for the New City, 155 First Ave. (254-1109).*

Goddess—A one-woman show by Abigail Gampell. $10. 10/19, 10/26, 11/2, and 11/9 at 10:30. *HERE, 145 Sixth Ave., south of Spring St. (647-0202).*

Godspell—Steven Schwartz's musical-comedy retelling of the Gospel of Saint Matthew. $15. Fri. and Sat. at 7:30, Sun. at 5. Through 10/20. *Oasis Theatre, 230 E. 9th St. (673-3706).*

Island of Brilliance—$12. Tues.–Sun. at 8. Starts 10/17 and runs though 11/2. *Altered Stages, 212 W. 29th St. (802-7981).*

The Packwood Papers—A documentary-style theatrical performance based on the papers, and the sexual peccadillos described therein, of the deposed senator from Oregon. $12. Thurs.-Sun. at 8. *78th Street Theatre Lab, 236 W. 78th St. (873-9050).*

Recreation—Penn Jillette (of Penn & Teller) has written a black comedy about the gap between action and desire, taking his dreamy protagonist through a netherworld of strip clubs and kidnappers. $15. Thurs.–Mon. at 8. Starts 10/17 and runs through 11/17. *Curricun, 154 W. 29th St. (736-2533).*

Richard III—Free. Thurs.–Sat. at 7:30, Sun. at 3. Through 10/20. *Theatre at West–Park Church, 165 W. 86th St. (496-4543).*

Secrets—A one-woman show by Reneé Flemings. $10. 10/17 at 8. *42nd St. Collective, 412 W. 42nd St., bet. Ninth and Tenth Aves. (967-1481).*

Senseless—$15. Tues.–Sat. at 8, Sun. at 3. Through 10/27. *Chelsea Playhouse, 125 W. 22nd St. (627-7292).*

Spice of Bengal—$8. Thurs.–Sun. at 7. Through 10/20. *Theater for the New City, 155 First Ave. (254-1109).*

Splendid—$10. Thurs.–Sun. at 8. Through 10/20. *Common Basis Theater, 750 Eighth Ave. (340-1112).*

Sun Flower—A one-woman show about the life of Elizabeth Cady Stanton, the original suffragette. $15. Thurs., Sat. at 8, Fri. at 9, Sun. at 3. *Homegrown Theatre, 2628 Broadway (961-0962).*

Tabula Rasa—$12. Wed.–Sat. at 8. Sun. at 3. *Phil Bosakowski Theatre , 354 W. 45th St. (592-1885).*

To Moscow—$15. Thurs.–Sat.at 8, Sun. at 3. Through 10/27. *One Dream, 232 W. Broadway (219-2085).*

Too Much Light Makes the Baby Go Blind—Thirty *extremely* brief plays performed in 60 minutes. Admission prices are randomly determined by adding $4 to the roll of a single six-sided die. Fri. and Sat. at midnight. *NADA, 167 Ludlow St. (330-8087).*

Whiplash—$15. Thurs.–Sun. at 8, Sat. at 10. Through 10/27. *One Great Jones, Great Jones St. at Broadway (460-8649).*

Wolverine Dream—$12. Thurs.–Sun. at 8. Through 10/27. *NADA, 167 Ludlow St. (420-1466).*

Work=Pain=Success—$12. Wed.–Sat. at 8. Through 10/26. *Theatre Off Park, 224 Waverly Place (539-3099).*

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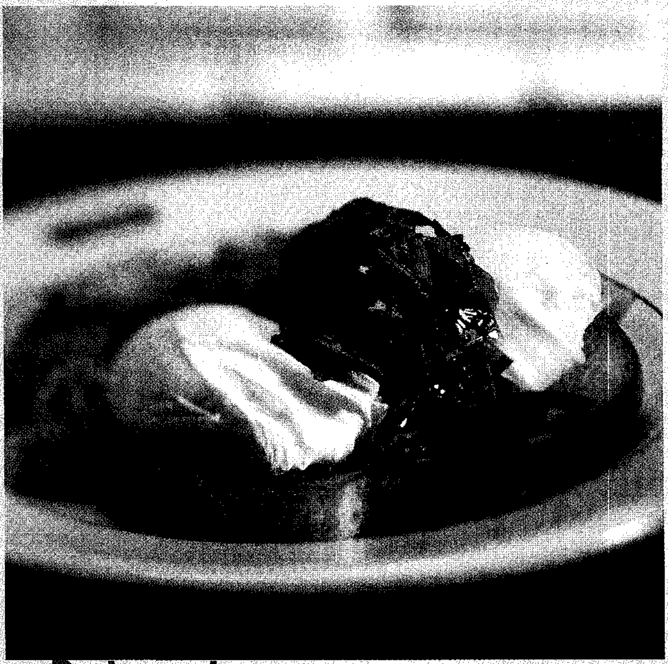


Restaurant Morning Glory

Already renowned for its three-minute pizzas, the MetLife Building's Naples 45 now offers commuters and other early birds an Italianate spin on breakfast. Finely ground polenta with mascarpone and honey, Nutella-stuffed French toast, and poached eggs on ciabatta with tomato-basil garnish beat bacon and sunny-side up any day. (200 Park Avenue, at 45th Street.)

Photograph by Steven Freeman.

Manhattan

Lower New York

Alison on Dominick—An impeccably turned-out room with blue banquettes and tender lighting. Perfectionist owner Alison Becker Hurt makes sure that all is well. *38 Dominick St., nr. Hudson St. (727-1188). (E) AE, CB, DC, MC, V.*

Baluchi's—Indian fare served in a cozy, comfortable atmosphere in the center of SoHo. Have a seat on a patchwork chair amid fantastic imported treasures. *193 Spring St., bet. Thompson and Sullivan Sts. (226-2828). Also, 1565 Second Ave., nr. 81st St. (288-4810). (M) AE, MC, V.*

Bo Ky—This very basic Chinatown spot has been dishing up delicious noodle soups to the neighborhood since before the Mees and Tang Tangs sprouted uptown. Expect to share a table. *80 Bayard St. (406-2292). (I) ($).*

Chanterelle—Spare and elegant, virtually religious, this TriBeCa restaurant is a favorite among those who want a Big Deal. Chef David Waltuck runs a grand kitchen—seafood sausage, cold fruit soups, and anything he does with truffles in season. Wife Karen runs the front room with class and warmth. *2 Harrison St., at Hudson St. (966-6960). (E) AE, DC, DS, MC, V.*

The Cub Room—Fighting back from the scorching bar scene his restaurant became last summer, chef-owner Henry Meer (from Lutèce)—doing penance for the butter and cream of the past—is dishing up contemporary American fare to an impossibly diverse crowd. Yes, that was Ethan Hawke. *131 Sullivan St., at Prince St. (677-4100). (M) AE only.*

F.illi Ponte Ristorante—A former longshoremen's hotel, newly renovated with a spectacular view of the Hudson River and New Jersey beyond. Join the throng—made men and gawking hangers-on—for fine Italian fare. *39 Desbrosses St. (226-4621). (M) AE, DC, MC, V.*

Hudson River Club—From this Frank Lloyd Wright–ish dining room in the World Financial Center, you can see the Statue of Liberty. But then, the Hudson River figures prominently so many ways here. The emphasis is on Hudson River valley farmers and their produce. *4 World Financial Center (786-1500). (E) AE, DS, MC, V.*

Kelley and Ping—The type of funky, lofty noodle house that could only exist—and thrive—in SoHo. *127 Greene St., nr. Prince St. (228-1212). (I–M) AE, MC, V.*

L'Ecole—This modern French bistro is unique in that its chefs are students from the French Culinary Institute. Special three- and five-course menus are available, so come with either an empty stomach or a doggie bag. Private parties. Closed Sundays. *462 Broadway, at Grand St. (219-3300). (M) AE, DC, MC, V.*

Layla—A Middle Eastern feast, complete with gyrating belly dancer, brought to you by Drew Nieporent and his TriBeCa production team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. *211 W. Broadway, at Franklin St. (431-0700). (M) AE, DC, MC, V.*

Le Pescadou—This innovative Provençal bistro serves fresh seafood enhanced by a variety of infused oils. Oyster fans will find a wide variety of fresh ones. *18 King St., at Sixth Ave. (924-3434). (M) AE, MC, TM, V.*

Montrachet—Owner Drew Nieporent now has five places in New York, including Nobu, Layla, Zeppole at the TriBakery and Tribeca Grill, and another in San Francisco. But this is his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. *239 W. Broadway, nr. White St. (219-2777). (E) AE only.*

Nobu—The great Nobu Matsuhisa—actually, he's young, good-looking, and incredibly hip—has arrived in TriBeCa. And New Yorkers haven't tasted Japanese cooking like this—unless, of course, they've visited Matsuhisa's restaurant in L.A. *105 Hudson St. (219-0500). (E) AE, MC, V.*

Odeon—Downtown has fallen in love all over again with this TriBeCa institution. The bar's out of Dashiell Hammett, and the dining room gets everyone from the banker, his wife, and their 2-year-old to movie stars, artists, and assorted big-deal celebrities. *145 W. Broadway, nr. Thomas St. (233-0507). (M) AE, MC, V.*

Penang—This Malaysian mini-dynasty began in Queens and has sprouted two Manhattan locations. Sample such exotic offerings as roti canai, beef rendang, and sarang burung in environs that strive to evoke the tropics. *109 Spring St. (274-8883). Also, 240 Columbus Ave., at 71st St. (769-3988). (M–E) AE, MC, V.*

Salaam Bombay—Sophisticated Indian food has made it to the heart of TriBeCa. Marble floors and a canopy above each table decorate the dining room. Regional specialties from all corners of the country include dahi batata poori from Bombay, khaman dhokla from Gujarat, and lamb pasanda from Kashmir. *317 Greenwich St. (226-9400). (M) AE, DC, DS, MC, TM, V.*

SoHo Kitchen and Bar—Grape nuts celebrate the 96-spigot Cruvinet, ordering flights of Cabernets or seven Pinot Noirs to taste and compare, but SoHo neighbors love it, too—for all those beers on tap, for the thin-crust pizza, for a glance at the game on the TV overhead. *103 Greene Street., nr. Prince St. (925-1866). (I) AE, CB, DC, MC, V.*

Tennessee Mountain—An 1807 landmark farmhouse, this BBQ joint serves up chicken and ribs that you're not likely to forget. Bring those breath mints and Handi-Wipes for all-you-can-eat on Monday night. *143 Spring St. (431-3993). (M) AE, MC, TM, V.*

Tribeca Grill—Though this spacious, brick-walled restaurant sometimes serves as canteen for the film execs (and movie stars) in offices upstairs, the cre-

Ground Rules:

Here lie a few hundred of the city's more noteworthy restaurants, some *New York* advertisers among them. The price guide, admittedly imperfect, is as follows: (E) = expensive, $35 and over per place; (M) = moderate, $15–$30 per place; (I) = inexpensive, $15 and under per place.

Following each listing there is also a code indicating acceptable methods of payment: ($) = cash only, AE = American Express, CB = Carte Blanche, DC = Diners Club, DS = Discover, M = MasterCard, TM = Transmedia, V = Visa. "AE only" indicates that American Express is the only accepted charge/credit card.

ative American cuisine and lively bar scene make it a popular downtown destination. Known for its roasted meats and fish specials. *375 Greenwich St., at Franklin St. (941-3900). (E) AE, DC, MC, V.*

Zeppole at the TriBakery—TriBakery, the downtown bakery that morphs into a cozy Italian restaurant for lunch and dinner, has already won a loyal following with its fresh, tasty antipasti, delicious breads, and delectable pastas. Zeppoles, served in a paper bag, are a house specialty. *186 Franklin St. (431-1114). (M) AE, DC, MC, V.*

Below 14th Street, East

Asti—This 70-year-old Village mainstay epitomizes the concept of the singing waiter. Professional opera singers perform arias and show tunes while waiters manage to carry a tune *and* serve orders of seafood fra diavolo, Maine lobsters, and Black Angus steak. *13 E. 12th St. (741-9105). (M–E) AE, CB, DC, MC, TM, V.*

Gotham Bar & Grill—Alfred Portale's kitchen, with its architectural ingenuity and whimsical creativity, serves as a finishing school for the city's all-star chefs before they launch their own careers. This awesome dining temple has long been a staple. *12 E. 12th St. (620-4020). (M) AE, CB, DC, DS, MC, V.*

Miracle Grill—This is what Bobby Flay did before Mesa Grill, and some regulars still prefer the low-key, casual atmosphere and the lively garden out back. The grilled vegetable plate surpasses most. *112 First Ave., nr. 7th St. (254-2353). (I–M) AE, MC, V.*

Osso Buco—Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. *88 University Pl., nr. 11th St. (645-4525). (M) AE, DC, DS, MC, V.*

Three of Cups—Proving that the East Village has room enough for another wood-burning oven pizza parlor besides Two Boots. The "mickey," a charred spud dripping with butter, shouldn't be missed. *83 First Ave., at 5th St. (388-0059). (I) AE, MC, V.*

Below 14th Street, West

Andalousia—This relatively undiscovered Village Moroccan rightly prides itself on its roster of tagines and couscous specials. B'stilla is a standout. *28 Cornelia St. (929-3693). (I) MC, V.*

Bar Pitti—This Tuscan trattoria, with tables spilling out onto the sidewalk, has simpler, cheaper food than Da Silvano next door, but it's just as good a spot to sip an espresso and watch the Village foot traffic. Great fettunta. *268 Sixth Ave., nr. Bleecker St. (982-3300). (I–M) ($).*

El Charro Español—Heaps of thoughtfully prepared authentic Spanish cooking. Do yourself a favor and sample the hearty paella and the house sangria. A sleeper worth getting in on. *4 Charles St., nr. Seventh Ave. (242-9547). (M) AE, CB, MC, V.*

Greenwich Cafe—Open around the clock with a menu that crosses every border. Try the veal couscous and the Mediterranean antipasto plate. *75 Greenwich Ave. (255-5489). (I–M) AE, DC, DS, MC, V.*

Le Zoo—The newest West Village scene, with lots of Left Bank ambience. The menu sticks to standards like poulet grand mère, saumon en croute, and cassolette. *314 W. 11th St. (620-0393). (M) AE, MC, V.*

Lips—It had to happen eventually: a drag-themed restaurant (dress optional) with "prestigious drag memorabilia," entertainment, and, somehow, a clientele ranging from professionals to families. The Continental menu includes stuffed mushrooms, veal chops with fried leeks, and steak-frites. *2 Bank St. (675-7710). (M) AE, MC, V.*

Rincon de España—Spanish restaurant offering excellent paella and seafood; very small and intimate. *226 Thompson St. (260-4950). (I) AE, CB, DC, DS, MC, V.*

Rose Cafe—This quiet and casual American bistro draws a diverse crowd. One of the only places where you can go and sit on Fifth Avenue and not break the bank. *24 Fifth Ave., at 9th St. (260-4118). (M) AE, DS, MC, V.*

Sevilla—Regulars flock to this popular old-world Village spot for its famed paella à la Valenciana and chicken Villarcy. Be prepared to overdose on garlic. *62 Charles St. (929-3189). (M) ($).*

Tio Pepe—A reliably festive spot for classic Mexican and Spanish fare, from tapas to paella Valenciana, with an enclosed sidewalk café and skylit garden room. *168 W. 4th St. (242-9338). (I–M) AE, DC, MC, V.*

Tsunami—This contemporary Japanese restaurant frequented by neighboring NYU students and sushiphiles boasts the city's only revolving "water canal" sushi bar, with sushi boats that float by diners like a luggage carousel. The assortment of rolls includes spicy tuna, spider, and tropical, and the environment, thanks to the water theme, is soothing and serene. *70 W. 3rd St (475-7770). (I) AE, DS, MC, V.*

Villa Mosconi—Peter Mosconi and his brood offer a menu as reliable as traditional Italian home cooking. Find this old-world anachronism in the heart of Greenwich Village. *69 MacDougal St. (673-0390). (M) AE, DS, MC, V.*

Ye Waverly Inn—This shrine to Colonial times offers American standards like chicken potpie, baked peasant meatloaf, Indian pudding, and hot mulled wine. The room in the landmark building, dated to 1844, has *three* working fireplaces, and is decorated, in true Laura Ashley fashion, with lace curtains and floral wallpaper. *16 Bank St. (929-4377). (M) AE, DC, DS, MC, V.*

14th–42nd Streets, East Side

Alva—Bare lightbulbs evoke Thomas Edison, the namesake of this sleek spot invented by Charles Palmer and designer Fernando Saralegui, but the food is all very twentieth-century: crispy shrimp cocktail, cod-and-salmon cakes, veal stew, an exciting cheese course. *36 E. 22nd St. (228-4399). (E) AE, DC, MC, V.*

An American Place—This venerable midtown spot is to New York as Chez Panisse is to Berkeley. With his eclectic American menu, Larry Forgione made the national cuisine interesting again. *2 Park Ave., at 32nd St. (684-2122). (E) AE, DC, MC, V.*

Bambou—There's a new flavor on East 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like ackee-and-callaloo tart with scotch-bonnet-and-tomato salsa, and coconut-curry lobster with banana-lentil salad. The relaxing, tropical dining room and bar have already attracted such boldfaced names and beautiful faces as Harry Belafonte, Marisa Tomei, Iman, and Roshumba. *243 E. 14th St. (358-0012). (M) AE, MC, V.*

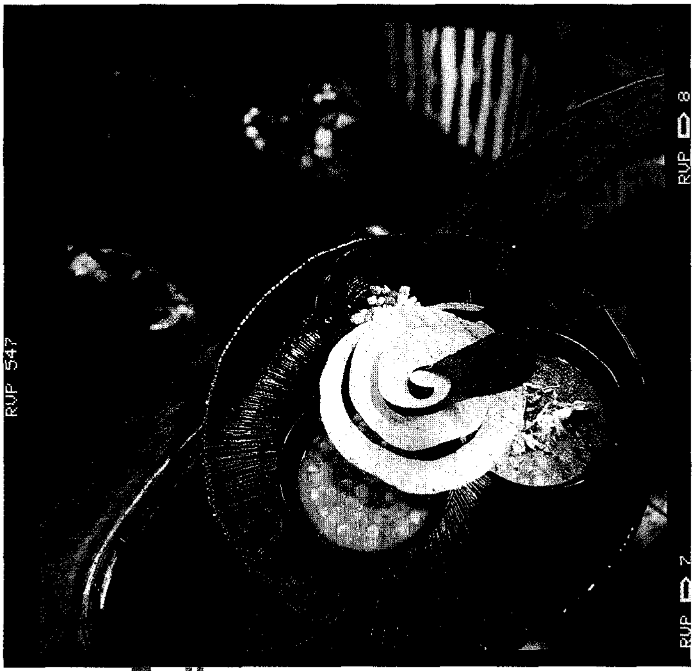
Bobby O's City Bites—Patrick Swayze's second restaurant (with partner Bobby Ochs) specializes in casual American fare like steak, sandwiches, pizzas, and soup. The laid-back atmosphere and affordable food draw a young neighborhood crowd that mingles and eats surrounded by enormous photos of celebrities taking—you guessed it—big bites. *560 Third Ave., at 37th St. (681-0400). (I–M) AE, CB, DC, MC, V.*

Bolo—There's nothing discreet about Bobby Flay's neo-Spanish cooking. In a room that reminds you of Gaudí by way of Pee-wee Herman, Flay turns out fiery, bold dishes like baby clams in green onion broth as well as paella with curried shellfish and chicken. *23 E. 22nd St. (228-2200). (E) AE, DC, DS, MC, V.*

C.T./Claude Troisgros—Scion of the fabled Troisgros chef dynasty, Claude spins updated French with Latin and Asian touches he picked up during his travels. Big, bright, stylish room and original presentations make a meal here a unique dining experience. Jacket required. *111 E. 22nd St. (995-8500). (E) AE, DC, DS, MC, V.*

Campagna—The *Late Show With David Letterman* crowd is at one table, Time Warner honchos are at another, and isn't that . . .? Despite the frenzy of having become Media Central, this smart little trattoria serves some of the most satisfying Italian food in Manhattan. Chef Mark Straussman is to thank for dishes like rabbit in polenta, gnocchi with wild mushrooms and truffle oil, and grilled tuna with beets. *24 E. 21st St. (460-0900). (E) AE, CB, DC, MC, V.*

Gramercy Tavern—As a second act to Danny Meyer's much-loved Union Square Cafe, this Flatiron American newcomer doesn't disappoint. The main dining room manages to be both impressive and cozy, the service superlative, and Tom Colicchio's food inspired. For lesser appetites and lower budgets, the bar



Tasting
Sopa Weather

Chef Doug Rodriguez of Patria initiates a tasting course of a trio of soups sharing a common ingredient, timed to the advent of the fall chill—not to mention the publication of his next cookbook, 'Latin Ladles.' Come winter, the theme will change almost daily, but for the moment the soups are all meditations on corn: sweet Cuban corn-and-calabaza chowder, an earthy Salvadoran green posole with cilantro and pumpkin seeds, and, from Guatemala, a rich purée of huitlacoche (corn fungus) with pancha pepper. (250 Park Avenue South, at 20th Street.)

Photograph by Warren Salowe.

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menu in the Tavern Room is equally delicious. Orchestrate your own cheese course and sample the varied selection of wines by the glass. *42 E. 20th St. (477-0777). (E) AE, DC, MC, V.*

Heartland Brewery—A rollicking brewpub with a lively outdoor café and a menu as American as its Thomas Hart Benton–ish murals. Accompany your choice of microbrew with comfort food like meat loaf with buttermilk smashed potatoes, grilled Black Angus sirloin, and—for adventurers—buffalo burgers. The beer-weary can sample among the city's largest selection of single-malt scotches and tequilas. *35 Union Square W. (645-3400). (I) AE, DC, MC, TM, V.*

i Trulli—A Southern Italian restaurant that aims to prove that tomato sauce is not crucial for survival, i Trulli succeeds with tasty focaccia, homemade sausage, tripe, and venison. In warm weather, the garden is a perfect midtown escape. *122 E. 27th St. (481-7372). (M) AE, DC, MC, V.*

Mesa Grill—Chef Bobby Flay believes in big flavors and big portions. He developed his own signature style, borrowing from the flavors and ingredients of the American Southwest. Loud, stylish, and loads of fun. Great quesadillas. *102 Fifth Ave., nr. 16th St. (807-7400). (M) AE, DC, DS, MC, V.*

Tre Pomodori—Host Tom makes everyone feel at home in this casual trattoria, which is well situated for movie crowds. Sample house specials like grilled veal chop with Barolo wine and shiitake mushrooms, and ravioli with butter and sage. *210 E. 34th St. (545-7266). (I–M) ($).*

Union Square Cafe—The careful service, human-scale dining rooms, and peerless California café cuisine make this one of the best restaurants in the city. *21 E. 16th St. (243-4020). (M) AE, DC, MC, V.*

14th–42nd Streets, West Side

Aquamarine—A trailblazer on the Hudson waterfront, this new restaurant plays up its exceptional location with a sculpture garden, a river walk, sunset views, and patio dining. The American menu features curry-dusted Chilean bass with mashed potatoes, and black-pepper-glazed pork chop with a potato crisp. *Hudson River and 26th St. (243-9500). (M) AE, CB, DC, DS, MC, V.*

Bright Food Shop—A Chelsea luncheonette with an innovative, healthy Mexican menu with Asian influences. Excellent desserts and a great selection of Mexican fruit sodas. *216 Eighth Ave., at 21st St. (243-4433). (I–M) ($).*

Bryant Park Grill—This long-awaited restaurant on the edge of the city's prettiest pocket park has been mobbed from day one. Go at an off-hour for Caesar salad, New York steak, soft-shell crabs, and scallion pancakes. *40th St., between Fifth and Sixth Aves. (840-6500). (M–E) AE, DC, MC, V.*

Cafe Americanstyle—An ideal rest stop for Lord & Taylor shoppers, whether they're simply grabbing a bite or resting their weary feet for hours. American fare in a simple setting. A welcome respite from the unruly retail throng. *424 Fifth Ave., nr. 39th St. (391-3344). (M) AE, DC, DS, MC, V.*

Da Umberto—Low-key Chelsea façade belies the extraordinary Italian offerings inside. Getting a table is no small task, especially in the evening. This is a Euro–New York crossroads. A mad cacophony of laughter and chatter in Brooklynese and Roman. Don't dress down. *107 W. 17th St. (989-0303). (E) AE only.*

Flowers—A fashionable Flatiron restaurant with surprisingly tasty and innovative food and a lively atmosphere. Sample the chef's modern renderings of shrimp rolls, baby lamb chops, and baked Alaska. *21 W. 17th St. (691-8888). (M–E) AE, DC, MC, TM, V.*

Luma—Luma used to be famous for its nutritional asceticism: no meat, no fat, no fun. Now the only restriction is the chef's efforts to use organic ingredients. Global influences abound, from the Spanish-mackerel seviche to the shrimp satay with caramelized mango. *200 Ninth Ave., at 22nd St. (633-8033). (E) AE, DC, DS, MC, V.*

37th Street Hideaway—Restaurant and supper club in the former home of John Drew Barrymore. Dance to live music between courses of Northern Italian fare, best sampled on the prix fixe lunch and dinner menus. Free parking available after five; closed Sunday. *32 W. 37th St. (947-8940). (E) AE, DC, DS, MC, V.*

World Yacht—Take an out-of-town visitor to see the sights—all of them—over dinner. The luxury yacht boards at six, and sails from seven until ten. *Pier 81, W. 41st St. and the Hudson River (630-8100). (E) AE, MC, V.*

43rd–56th Streets, East Side

Café Centro—A big, shiny brasserie-cum-café in the lobby of the MetLife Building; there's inventive cooking going on here, and the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. *200 Park Ave., 45th St. at Vanderbilt Ave. (818-1222). (M) AE, DC, MC, V.*

The Comfort Diner—Fifties-theme diner, with an updated menu of retro faves like Mom's meatloaf, Thanksgiving on a roll, malteds, milkshakes, and egg creams. Try brunch on the weekends, when this neighborhood empties out. *214 E. 45th St. (867-4555). (I) AE, DC, DS, MC, TM, V.*

Denim & Diamonds—This southwestern grill and upscale nightclub is midtown's best place for country dancing in a corporate atmosphere. *511 Lexington Ave., nr. 48th St. (371-1600). (I) AE, MC, V.*

The Four Seasons—Philip Johnson designed this cathedral of modernity. Picasso did the tapestry. And the place remains a classic 30 years later. The Grill Room is where the term *power lunch* got its start in the seventies. The pool room is where the rest of us go for achingly expensive fare like foie gras and figs and chocolate velvet. *99 E. 52nd St. (754-9494). (E) AE, CB, DC, MC, V.*

Giambelli 50th Ristorante—Elegant Northern Italian fare served in a warm and cozy atmosphere. *46 E. 50th St. (688-2760). (M) AE, CB, DC, MC, V.*

Il Valentino—Enjoy your meal of veal scallopine with grappa raisins, or the whole roasted fish of the day, at this formal Northern Italian midtowner, and then lounge about at the cigar and grappa bar. Dine outside while you still can. *330 E. 56th St. (355-0001). (M–E) AE, DC, MC, V.*

La Mangeoire—With a little imagination, you feel as if you're in the south of France in this rustic, countrified restaurant in midtown. The prix fixe is a smart way to take advantage of house specials like caramelized-thyme-onion tart, roasted monkfish with cumin-eggplant caviar, and lavender-scented crème brûlée. *1008 Second Ave., at 53rd St. (759-7086). (M) AE, DC, MC, V.*

La Mediterranée—A cozy midtown bistro famous for its simple, well-priced peasant food. Try house specials like cold poached salmon, chilled stuffed baby lobster, and baby lamb chops. *947 Second Ave., nr. 50th St. (755-4155). (M) AE, DC.*

Lespinasse—Marie Antoinette, where are you? This ultra-formal dining room in the St. Regis Hotel—think Versailles and you get the rococo drift—is where you'll find Gray Kunz's inventive Franco-Oriental cooking. The $46 prix fixe at lunch is a gentle introduction to exactly what wonders chef Kunz can perform. *2 E. 55th St., in the St. Regis Hotel (753-4500). (E) AE, CB, DC, MC, V.*

Lutèce—The name is still synonymous with dishes like Dover sole, cassoulet, and rack of lamb. After three decades of defining traditional French cuisine, master chef André Soltner ceded the reins to relative innovator Eberhard Müller. The kitchen still astonishes. *249 E. 50th St. (752-2225). (E) AE, CB, DC, MC, V.*

Montebello—Shifting gears between neighborhood dinners and business lunches, the room transports patrons from their bustling surroundings to Northern Italy. *120 E. 56th St. (753-1447). (M) AE, CB, DC, MC, V.*

Morton's of Chicago—This midwestern import has taken Manhattan by storm, winning converts with its tender double porterhouse and men's club charm. Hard to believe it's a chain. *551 Fifth Ave., at 45th St. (972-3315). (E) AE, DC, MC, V.*

Naples Ristorante e Pizzeria—This new, sprawling Italian restaurant and carry-out in the MetLife building serves authentic Neapolitan cuisine, including excellent thin-crust pizzas, baked to order by experienced pizza masters imported directly from Italy. Also try the twice-baked sandwiches and the wide array of wines by the glass. *200 Park Ave., at 45th St. (972-7001). (I–M) AE, DC, DS, MC, V.*

Shinbashi-an—Sophisticated midtown spot for

Japanese food, with specialties including tempura, sukiyaki, shabu shabu, and sushi in a sleekly modern setting. Closed Saturday. *141 E. 48th St. (752-0505). (M–E) AE, DC, MC, V.*

Smith & Wollensky—Carnivores keep this popular steakhouse jumping. All wood and brass, it has the look of a private men's club, the noise of a locker room, and a serious wine cellar. *Third Ave. at 49th St. (753-1530). (M) AE, CB, DC, DS, MC, V.*

Tatou—Gilded-plaster satyrs, bubble-toting cherubs, jazz onstage, and American-influenced French cuisine. Executive chef Michel Bourdeaux has gussied up the menu with dishes like Caribbean-style grilled swordfish on spinach, and cabbage stuffed with mushroom and roasted squab. During the more sedate lunch hour, dine to the background music of harp or a classical trio. *151 E. 50th St. (753-1144). (M–E) AE, CB, DC, DS, MC, V.*

Tropica—Always packed at lunch, but squeeze in at the bar and order the salmon and a glass of tropical iced tea. The dining room serves the most imaginative seafood in town, but be sure to go on a weekday—the restaurant, located in the lobby of the MetLife Building, is closed Saturday and Sunday. *200 Park Ave., nr. 45th St. (867-6767). (M) AE, CB, DC, MC, V.*

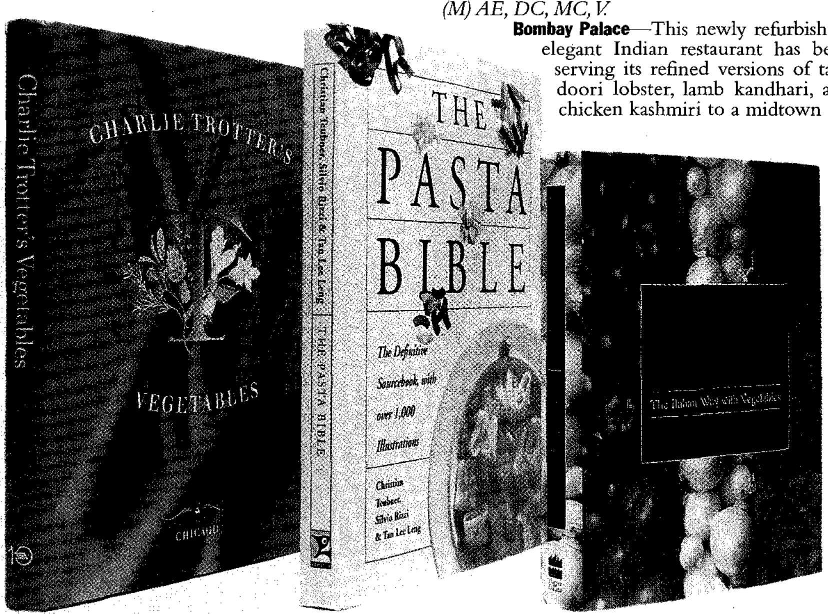
43rd–56th Streets, West Side

Adrienne—The Art Nouveau elegance and hush make this a perfect spot for an illicit tryst or a business lunch. A United Nations of flavors. *700 Fifth Ave., at 55th St., in the Peninsula. (247-2200). (M) AE, CB, DC, DS, MC, V.*

American Festival Cafe—Lunch inside this glamorized eatery with rotating American folk art. Skaters in winter and a garden in the summer and early fall make for fierce window-seat competition. Seven hours' free parking after 5:30 P.M. *Rockefeller Plaza, 20 W. 50th St. (332-7620). (M) AE, DC, MC, V.*

Bello—Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking from four till closing. *863 Ninth Ave., at 56th St. (246-6773). (M) AE, DC, MC, V.*

Bombay Palace—This newly refurbished, elegant Indian restaurant has been serving its refined versions of tandoori lobster, lamb kandhari, and chicken kashmiri to a midtown of-


Charlie Trotter's Vegetables
CHARLIE TROTTER'S VEGETABLES
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THE PASTA BIBLE
THE PASTA BIBLE
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Christian Teubner, Silvio Rizzi & Tan Lee Leng
The Italian Way with Vegetables

In Print
Booking Dinner

The first early hustle of autumn cookbooks has already provoked my collector's itch. Initially, I didn't think I needed to actually cook the exaltations of turnip and celery root and roasted lipstick peppers in *Charlie Trotter's Vegetables* (Ten Speed Press; $50). Cardamom-carrot griddle cakes and rutabaga gnocchi, indeed. Let highbrow Charlie, the poet-cook, do it next time I'm in Chicago for dinner. Just devouring the photographs satisfies my voyeuristic hunger. But six-onion risotto with red-wine-and-black-olive sauce might be too good to wait for.

***Red, White & Greens: The Italian Way With Vegetables* (HarperCollins; $25) begs to be taken to the Greenmarket immediately as a shopping guide, then battered and abused in the kitchen. Having been swept along in Florence by the unbridled passion of the book's author—"born-again Italian" Faith Willinger—I know cooking her way will be like spending the winter in Italy. Faith reports that the great culinarian Pellegrino Artusi thought "cabbage with slice" was a dish to inflict punishment on gourmands, but she clearly disagrees. I'll inflict that homey cabbage crostini on myself this weekend.**

As for *The Pasta Bible,* by Christian Teubner, Silvio Rizzi, and Tan Lee Leng (Penguin Studio; $29.95), I worship the noodle myself and will pass the big, beautiful instant heirloom along to a niece, an ambitious young cook in Montana whom 1,000 illustrations and detailed how-to photos should spur on to homemade taglierini. But not until I master such Alpine peasant fare as the mysterious schupfnudeln (traditionally browned in butter) and capuns (spaetzle-and-salami-stuffed chard leaves).

GAEL GREENE

Photograph by Norman.

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fice crowd for years. Try the excellent selection of Indian breads. *30 W. 52nd St. (541-7777). (M) AE, MC, V.*

Broadway Joe—Located in a townhouse on Restaurant Row, this steakhouse serves a fourteen-ounce prime rib but also delivers fresh seafood and pasta for the omnivore. Hirschfeld caricatures cover the walls, so come find your NINAS while you dine. Discount dinner parking. Private parties. *315 W. 46th St. (246-6513). (M–E) AE, DC, DS, MC, TM, V.*

Century Cafe—Theater-district cafe popular among actors and fans alike, with a prix-fixe menu and American fare like filet mignon and grilled salmon. *132 W. 43rd St. (398-1988). (M) AE, CB, DC, MC, V.*

Cité—An extravagant French steakhouse, marble and pewter with blazing chandeliers, and a more affordable grill next door. *120 W. 51st St. (956-7100). (M–E) AE, CB, DC, DS, MC, V.*

"44"—Still the first stop for the officers of the Condé Nast empire. Deeply plush, windowless décor feels like the center of the Earth. Given the theatricality, surprisingly terrific food. *44 W. 44th St., in the Royalton (944-8844). (E) AE, CB, DC, MC, V.*

Jewel of India—A spicy bargain at lunch. Mother-of-pearl and gold-leaf trimming give this room an elegant appeal. *15 W. 44th St. (869-5544). (I) AE, CB, DC, DS, MC, TM, V.*

JUdson Grill—Bustling space in midtown office tower with surprisingly inventive American grill food and a bar scene to rival most. *152 W. 52nd St. (582-5252). (E) AE, DC, MC, V.*

La Reserve—Justifiably crowded during pre-curtain times; stop by during odd hours for sophisticated French offerings and environs. *4 W. 49th St. (247-2993/299). (E) AE, DC, MC, V.*

La Veranda—Northern Italian food. A popular spot in the theater district offering generous portions of fish, seafood, veal chops and pasta. *163 W. 47th St. (391-0905). (M) AE, CB, DC, MC, V.*

Langan's—American cuisine in a clublike setting. Food ranges from Black Angus steaks to crab cakes and seafood. A trendy, well-heeled crowd at the much-frequented bar mixes with theatergoers in the dining room. *150 W. 47th St. (869-5482). (M) AE, CB, DC, MC, V.*

Le Bernardin—French-born Eric Ripert carries forth the quest of his predecessor, the late Gilbert Le Coze, for the world's most spectacular seafood. His ambitious signature dishes—scallops and foie gras with truffles, Spanish-style mackerel in Jerez vinegar, saddle of monkfish—have already won a very loyal following. *155 W. 51st St. (489-1515). (E) AE, DC, MC, V.*

Les Pyrenées—French Provençal cuisine. Cassoulet from Toulouse recommended, as well as filet mignon and frogs' legs. A rustic atmosphere. A lot of theatergoers. *251 W. 51st St. (246-0044; 24). (M) AE, CB, DC, DS, MC, V.*

Martini's—Convenient for pre- and posttheater, with a buzzing year-round sidewalk café and chef Richard Krause's rustic homemade pastas, charcoal-grilled seafood, and wood-oven pizza. *810 Seventh Ave., at 53rd St. (767-1717). (M) AE, DC, DS, MC, TM, V.*

Osteria del Circo—The restaurant of the moment, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of its flavorful, home-style Italian menu. Be sure to try anything created by proud mother (and food consultant) Mrs. Maccioni. *120 W. 55th St. (265-3636). (E) AE, MC, V.*

Pig and Whistle—This is midtown's answer to an Irish bar. A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. *165 W. 47th St. (302-0112). (M) AE, MC, V.*

Rainbow Room—"Where troubles melt like lemon drops," boasts this perch in the sky. The restaurant is 65 stories up and more than 60 years old, and its stellar views of New York give it reason to gloat. Romantic, with a solid Continental menu. Jacket and tie required. *30 Rockefeller Plaza (632-5000). (E) AE, DC, MC, V.*

Ruth's Chris Steakhouse—A steak cooked in butter is the centerpiece of this successful upscale chain's take-no-prisoners march east across the country. Steak served in a series of connected, muted, and wood-paneled dining rooms. *148 W. 51st St. (245-9600). (E) AE, DC, MC, V.*

The Sea Grill—Plush, cozy dining room open to garden tables in the summer and offers a view of the Rockefeller Center skating rink in winter. The serving team does cartwheels toting crab cakes with two sauces, mint-touched carpaccio of yellowfin-tuna mignon, and swordfish steak at premium prices. *Rockefeller Plaza, 19 W. 49th St. (332-7610). (E) AE, DC, MC, V.*

Stage Delicatessen—A landmark deli that serves gigantic sandwiches, every one of which is worth returning for. *834 Seventh Ave., nr. 54th St. (245-7850). (I) AE, MC, V.*

Opening

Village Vishnu?

Curry-loving freeloaders who used to scam meatless, flavorful meals from a Krishna temple in Brooklyn can now scarf the same healthful chow at the newly opened Thali. The chef of this pocket-size (and completely nondenominational) vegetarian-Indian restaurant did his last stint at the temple's kitchen. (28 Greenwich Avenue.)

Photograph by Kenneth Chen.

Sullivan's Restaurant & Broadcast Lounge—This restaurant's nostalgic location in the landmarked Ed Sullivan Theater informs its classic style, with "Hollywood" booths, 30-foot ceilings, and mahogany bars. The menu, half steakhouse-American and half Chinese, features such diverse selections as surf-and-turf and litchi-tea-smoked duck with sesame cakes. Live jazz nightly. *1697 Broadway, nr. 53rd St. (541-1697). (M) AE, DC, DS, MC, V.*

'21' Club—The new, old, younger '21' has lost its hauteur at the door but not its toys in the artfully restored saloon. Club classics alongside contemporary whimsy at prices that stagger, but from 10:30, supper is a bargain. *21 W. 52nd St. (582-7200). (E) AE, CB, DC, MC, V.*

Victor's Cafe 52—Until the fall, this is as close to Cuba as you can get—at least in this neighborhood. *236 W. 52nd St. (586-7714). (M) AE, CB, DC, MC, TM, V.*

57th–60th Streets

Akbar—Newly renovated, this Indian restaurant is cozy and colorful, with a stained-glass ceiling overhead. Business-minded types abound. *475 Park Ave., nr. 57th St. (838-1717). (M) AE, CB, DC, MC, TM, V.*

California Pizza Kitchen—With its 27 varieties of wood-fired pizzas from the open kitchen, CPK has finally arrived in New York City. Of course, those varieties include Thai-chicken and BLT pizzas. There is also a kid's menu. All menu items are under $10. *201 E. 60th St. (755-7773). (I) AE, DC, DS, MC, V.*

Contrapunto—Join the queue in this good-looking, updated restaurant that's added a roster of sophisticated meat and seafood dishes to its renowned pastas. *200 E. 60th St. (751-8616). (M) AE, CB, DC, DS, MC, TM, V.*

Fifty Seven Fifty Seven—The country's entertainment-industry glitterati make themselves right at home at I. M. Pei's monumental dining room. Susan Weaver is one of the only working chefs to combine contemporary presentation and technique with classic Provençal on one plate. The weekend bar scene puts the concept-hotel bar scene to shame. *57 E. 57th St. (758-5700). (E) AE, CB, DC, MC, V.*

Les Célébrités—Plush and old-fashioned, this imposing dining room in the Essex House on Central Park South also happens to have a very fine kitchen. Dinner only. *160 Central Park So. (484-5113). (E) AE, CB, DC, DS, MC, V.*

The Manhattan Ocean Club—Savor your seafood in an elegant dining room decorated with Picasso ceramics and Brazilian-red-cherry floors. *57 W. 58th St. (371-7777). (E) AE, CB, DC, DS, MC, V.*

March—This small townhouse feels homey and romantic. Try confit and grilled duck touched with sweet and savory chutneys or Atlantic salmon with Middle Eastern spices and aïoli. *405 E. 58th St. (754-6272). (E) AE, CB, DC, MC, V.*

Mickey Mantle's—A sleek sports bar and restaurant with an art gallery, the requisite TV monitors, and a collection of vintage baseball jerseys. Features American cuisine like hickory-smoked baby back ribs, chicken-fried steak, and grilled swordfish. *42 Central Park So. (688-7777). (M) AE, DC, DS, MC, TM, V.*

Motown Cafe—Motor City music, live and memorialized in showbiz displays, keeps the crowds lining up. So do the down-home midtown versions of barbecue, fried chicken, meatloaf, and crab cakes. *104 W. 57th St. (581-8030). (I) AE, MC, V.*

Rosa Mexicano—Did someone say "fresh-pomegranate margarita"? Yes, someone did. What's more, this spot prepares your guacamole tableside (a south-of-the-border hibachi?). Some of the tastier gourmet Mexican in the city. *1063 First Ave., at 58th St. (753-7407). (M) AE, CB, DC, MC, V.*

San Domenico—Toques off to owner Tony May, who may have done more for the cause of serious Italian cooking in New York than any other single restaurateur. His dining room is formal, and the food is wonderful. *240 Central Park So. (265-5959). (E) AE, CB, DC, MC, V.*

Serendipity 3—A fun house for grown-ups and kids alike, with a foyer boutique and a wildly eclectic American menu featuring frozen hot chocolate, foot-long hot dogs, and fabulous dessert concoctions. *225 E. 60th St. (838-3531). (I) AE, CB, DC, MC, TM, V.*

Above 60th Street, East Side

Arizona 206—Innovative southwestern, situated amid a cluster of movie theatres, and spitting distance from Bloomingdale's. Adobelike setting with fireplace and active sort-of-singles bar. Ideal spot for a drink or a feast. *206 E. 60th St. (838-0440). (M) AE, MC, TM, V.*

Baraonda—When the rest of the neighborhood is dark, this elegant Northern Italian hot spot is just

Owner David Schneider and chef Gina Melita.

Opening
Brooklyn Gothic?

The owner of the new Cobble Hill–based Harvest restaurant, a former partner in Manhattan's eclectic World Cafe, applies his taste for the cross-culinary to the southern-leaning menu of gumbo, grilled eggplant-and-provolone sandwiches, and peanut-ginger noodle salad. Family-friendly takeout is on the ground floor, seating is upstairs, and desserts are contributed by the famous, and serendipitously proximate, Marquet Patisserie. (218 Court Street, near Baltic Street.)

Photograph by Jason Schmidt.

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starting to glow. The Rangers celebrated their Stanley Cup victory here, and yes, that was George Michael. *1439 Second Ave., at 75th St. (288-8555). (M) ($).*

Cafe Word of Mouth—This second-floor perch is a cozy oasis for breakfast, brunch, dinner, or tea, and the contemporary American menu features updated comfort food like corned-beef hash with eggs, Irish soda bread, and an eclectic array of salads and sandwiches. *1012 Lexington Ave., nr. 72nd St. (249-5351). (M) AE, MC, TM, V.*

El Pollo—This Peruvian chicken joint has stuck with its simple, minimal menu, to the benefit of this otherwise barren neighborhood. Potatoes come four ways, but you can't miss with the incredible curly fries. *1746 First Ave., nr. 90th St. (996-7810). (I) AE, CB, DC, MC, V.*

Elaine's—Primarily a clubhouse for the city's notables and wannabes. A table here is considered a badge of honor by some. While discussing the issues of the day, try American fare for very busy people. *1703 Second Ave., bet. 88th and 89th Sts. (534-8103). (M) AE, DS, MC, V.*

Hi-Life Restaurant & Lounge—A seamless fusion of a steakhouse and an ocean-liner lounge. The dining room's landscape is speckled with round booths so big and luxurious that they seem structural. This place has two gears: As the evening wears on, the young-moms-with-strollers eatery gives way to an East Side hot spot complete with a sushi bar. *1340 First Ave., at 72nd St. (249-3600). (M) AE, DC, MC, TM, V.*

Marti Turkish Restaurant—Kebabs 'R' Us, and the stuffed cabbage is good, too. There is also a "special party room." *1269 First Ave., nr. 68th St. (737-5922). (I) AE, CB, DC, MC, V.*

Nino's—Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. *1354 First Ave., nr. 72nd St. (988-0002). (E) AE, DC, DS, MC, V.*

One Fish Two Fish—Fish is the theme here. Everything—shrimp parmigiana, steamers, quarter-pound Maine lobster—comes with as much salad and garlic bread as you can eat. *1399 Madison Ave., at 97th St. (369-5677). (M) AE, DC, DS, MC, V.*

Park Avenue Cafe—A polished, countrified American café for business lunches and off-duty get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the *haute* neighbors rapt with signature dishes like rack of lamb and his swordfish chop. *100 E. 63rd St. (644-1900). (E) AE, DC, DS, MC, V.*

Post House—Clubby and comfortable, this handsome dining room specializes in good quality and big portions. The peppery Cajun-style steak is a favorite, especially with a side order of French fries or onion rings. There are dishes with decidedly less cholesterol—poached salmon, say, or lemon chicken—but this isn't a place to watch your waistline. Seriously. *28 E. 63rd St., in the Lowell Hotel (935-2888). (E) AE, CB, DC, DS, MC, V.*

The Restaurant at the Stanhope—You're standing on the steps of the Metropolitan Museum, parched, exhausted, and in search of that perfect watering hole. The Stanhope is back, serving tasty American fare. *995 Fifth Ave., at 81st St. (288-5800). (M) AE, DC, DS, MC, V.*

Above 60th Street, West Side

Cafe des Artistes—A smartly run, wonderfully romantic bistro with frolicking nudes on the walls. Open and serving all the time. Stop in before or after a jaunt to Lincoln Center. *1 W. 67th St. (877-3500). (M–E) AE, CB, DC, MC, V.*

Caffe Popolo—Italian on the Upper West Side, with everything we've come to expect: gourmet pizzas, classic pastas, and homemade tirami su. In warm weather, eat outdoors. *351 Columbus Ave., nr. 76th St. (362-1777). (I) AE, DC, DS, MC, V.*

Hi-Life Bar & Grill—Big-city brasserie with retro feel—*and* a completely au courant sushi bar. During the week, the mahogany French doors, an overstuffed banquette, and the oversize goldfish tanks provide a cozy refuge for the neighborhood. Fine food that ranges from steamed dumplings to strawberry sundaes. After dinner every weekend, a D.J. tilts the place toward a party. *477 Amsterdam Ave., at 83rd St. (787-7199). (M) AE, DC, MC, TM, V.*

La Caridad—Chino-Latino soul food in a neighborhood notoriously devoid of restaurant personality. Mammoth portions, enormous lines. *2199 Broadway, at 78th St. (874-2780). (I) ($).*

Londel's—Food cooked soulfully on a blooming strip off Strivers Row. Live music most nights and velvet rope at the front door create an ambience not often associated with home cooking. Try the smothered pork chops, but be forewarned: Everything's cooked to order—*slow*-cooked to order. *2620 Frederick Douglass Blvd., at 140th St. (234-6114). (I–M) CB, DC, DS, MC, V.*

M&G Diner—Dropping-off-the-bone short-rib sandwiches at the counter and low-key comfort. Jukebox is worth scanning. *383 W. 125th St. (864-7326). (I) ($).*

Main Street—This lofty dining room with a skylit atrium and general-store décor is a great place for large parties (or hungry couples) dining family-style on enormous platters of meat loaf, terrines of macaroni and cheese, and trays of filet mignon au poivre. Bring an appetite. *446 Columbus Ave., nr. 81st St. (873-5025). (M) AE, DC, DS, MC, TM, V.*

Picholine—Chef Terrance Brennan's French-Mediterranean cuisine is as beautiful to look at as it is delicious to eat. Try the risotto, smoky with tender duck and wild mushrooms, and velvety foie gras with peach coulis, and save room for a glass of port to accompany the amazingly rich and well-chosen cheese course. *35 W. 64th St. (724-8585). (E) AE, DC, MC, V.*

Sylvia's—A staple of the neighborhood, with a tradition and ambience strong enough to draw loyal customers from uptown and downtown. Live entertainment that truly aids digestion. *328 Lenox Ave., bet. 126th and 127th Sts. (996-0660). (I) ($).*

West 63rd Street Steakhouse—Mahogany tables and red suede walls make this nice-ified steakhouse less stultifying than its midtown brethren. Twenty-foot ceilings allow for a spectacular view of Lincoln Center, and there are seafood and pasta for those who enjoy the company of a meat-eater. *44 W. 63rd St. (246-6363). (M) AE, DC, MC, V.*

Brooklyn

Cucina—A labor of love. Northern Italian in an elegant and very well appointed room. Sensational antipasti. *256 Fifth Ave., nr. Garfield Pl. (718-230-0711). (M) ($).*

Peter Luger's—Steak for one, steak for two, steak for four, and creamed spinach. Apply for your own house credit card, or bring cash. *178 Broadway, at Bedford Ave. (718-387-7400). (E) ($).*

The River Cafe—It's always worth crossing the bridge to sit waterside, enchanted by the skyline and a celebration of contemporary American cooking that predates the throng. Outdoor seating in season. *1 Water St. (718-522-5200). (E) AE, CB, DC, MC, V.*

Two Tom's—Firehouse-kitchen ambience and a waiter who tells you what you want to eat. The double-rib pork chops are peerless, and the escarole is great, too, but refuse the mercilessly overcooked pasta when it's offered. Eat early during the week and call ahead on weekends. Regular private parties make getting a table frustrating, but it's always worth the trouble. *255 Third Ave., nr. Union St. (718-875-8689). (I) ($).*

Queens

Elias Corner—Mix with the locals in Astoria as they queue up for a table at this Greek fish tavern. Don't wait for a menu; it won't come. Instead, eyeball the counter as you enter. If the offerings look like today's catch, they are. The owner fetches the fish each morning. Opt for the deep-fried, pinky-size bait fish over the squid. *24–01 31st St., at Astoria Blvd. (718-932-1510). (M) ($).*

Stick to Your Ribs—Deservedly heralded as New York's best barbecue, this cozy Queens joint draws fans from much further than across the East River. The barbecued Texas beef is sublime. *5-16 51st Ave., Long Island City (718-937-3030). Also, 433 Amsterdam Ave., nr. 80th St. (501-7897). (I) ($).*

Smith *continued from page 33*

about his infidelities with younger women. *Sabbath's Theater* is slightly more discreet but encourages just as much speculation. Is Nikki, the middle-aged actress who keeps watch over her dead mother for 72 hours—as Claire Bloom did in real life—based entirely or only partly on Bloom? Or not at all?

Even Gray, who in 1994 published a biography of Flaubert's lover Louise Colet, comes in for a brief fictional throttle. Witness the walk-on in *Sabbath's Theater* of a certain "Countess du Plissitas," a biographer who talks about Flaubert and Colet and has just written a book entitled *Nikki: The Destruction of an Actress by a Pig.*

Fans of Roth's work, though, might be surprised not by the harshness in such depictions but by the restraint. In novels going back to *Portnoy's Complaint,* Roth can be far crueler and sharper. And in any case, it's hardly surprising that he would pilfer bits and pieces of Bloom's life for his fiction: Writers are, if nothing else, magpies. Certainly he has always devoured pieces of his own history.

ON A RAINY AFTERNOON IN SEPTEMBER, THE telephone rings. It's Claire Bloom, calling from London in reaction to an article published the day before in the New York *Times.* CLAIRE BLOOM LOOKS BACK IN ANGER AT PHILIP ROTH is the headline, followed by the blurb "A (one-sided) portrait of an artist as a self-centered misogynist."

"Vile" is Bloom's appraisal of the article. She sounds half amused and half despairing, and is anxious to correct an impression left by the article that she got "a lot of money" for the excerpt from her book appearing in the November issue of *Vanity Fair.* "Do you want to know how much it was?" she asks. "It was $15,000. Not 50, *15.* And that doesn't include the agent's fee." Worse, she feels the article gave readers the impression that *Leaving a Doll's House* portrays Roth as a monster. "I tried to say how supportive he was to me, that there were good times as well as bad, that it was a long and splendid relationship that in the end was marred. Oh, fuck. I suppose this is what happens when you've been so stupidly famous for so long—everything comes out wrong."

When it's pointed out to her that the article only whetted the public appetite for her book, Bloom seems heartened. "Well, as Joseph Conrad said," she comments finally, " 'Just measure the columns,' right?"

Later, an acquaintance of Bloom's suggests that she was "having you on," claiming that Bloom, when informed about the *Times*'s early and unusual coverage, was "chortling." Perhaps she's taken to heart Roth's advice: Be private in the life and shameless in the work. And after all, Claire Bloom is an actress. ■

in concert

Lieberson's *Fire*...New York Pops

Performance

Armitage's Arbitrage

Karole Armitage, doyenne of eighties punk ballet, has returned from Italian exile to dissect another icon of the decade, Michael Milken. 'The Predator's Ball,' premiering at the BAM *Next Wave Festival on October 16, mixes musical theater with hip-hop, ballet, and theatrical tableaux to evoke the high-flying life and times of the ultimate moneyman. The sets are by artist-cum-director David Salle; the costumes are, properly, by Hugo Boss.*

Photoghraph by Dan Rest/BAM.

Classical Music

Tuesday, October 15

Guarneri and Orion String Quartets—Perform works by Mozart, Brahms, and Mendelssohn. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15–$45.*

Wednesday, October 16

Orchestra of St. Luke's—Joined by soprano Harolyn Blackwell, perform works by Copland, Previn, and Mozart; André Previn, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

Thursday, October 17

New York Chamber Symphony—Performs works by Bright Sheng, Hindemith, and Beethoven. *Alice Tully Hall, Lincoln Center (721-6500), at 7:30; $30.*

New York Philharmonic—Performs the world premiere of Lieberson's *Fire*, a 150th-anniversary commission; Leonard Slatkin, conductor. *Avery Fisher Hall, Lincoln Center (721-6500), at 8; $15–$65.*

Concordia Orchestra—Performs Duke Ellington's *Sacred Concert*; Marin Alsop, conductor. *Alice Tully Hall, Lincoln Center (721-6500), at 8; $30–$40.*

Alaria Chamber Ensemble—Performs the premiere of Raffaele Bellafronte's *Oasi alla Menti. Weill Recital Hall, Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $17.50.*

Okinawa Onstage—Traditional dance and music from the islands of Okinawa. *Japan Society, 333 E. 47th St. (752-3015), at 8; $20.*

Friday, October 18

New York Philharmonic—See 10/17, at 11.

New York Pops—Doc Severinsen is the special guest at the Pops' season opener; Skitch Henderson, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $17–$65.*

Chamber Music Society of Lincoln Center—Lynn Redgrave recites William Walton's *Façade. Alice Tully Hall, Lincoln Center (721-6500), at 8; $22–$30.*

Christine Brandes, Soprano—Performs works written about and devoted to the Virgin Mary. *Metropolitan Museum of Art, Grace Rainey Rogers Auditorium, 1000 Fifth Ave. (570-3949), at 8; $15.*

Okinawa Onstage—See 10/17.

Saturday, October 19

Guarneri String Quartet—Performs works by Mendelssohn, Fauré, and Schubert. *Metropolitan Museum of Art, Grace Rainey Rogers Auditorium, 1000 Fifth Ave. (570-3949), at 8; $25.*

Sunday, October 20

Olga Makarina, Soprano—A recital of works by Liszt, Rachmaninoff, and Rorem. *Kosciuszko Foundation, 15 E. 65th St.(734-2130), at 3; $10.*

Metropolitan Opera Orchestra—Soprano Heidi Grant Murphy performs Mahler's *Symphony No. 4*; James Levine, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 3; $20–$85.*

Bargemusic—See 10/17, at 4.

Music Before 1800—Recorder works by Telemann, Bach, and Van Eyck. *Corpus Christi Church, 529 W. 121st St. (666-9266), at 4; $18.*

Chamber Music Society of Lincoln Center—See 10/18, at 5.

Ground Rules:

This section emphasizes classical concerts, recitals, and public square/park performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, outdoors or in a public space. For rock concerts and club information, see "Nightlife."

Monday, October 21

New Jersey Symphony Orchestra—Performs works by Wagner, Zwilich, and Strauss; Zdenek Macal, conductor. *Carnegie Hall, 771 Seventh Ave., at 57th St. (247-7800), at 8; $15–$45.*

Opera

Metropolitan Opera—Giordano's *Andrea Chénier*, 10/15 at 8, 10/18 at 8; Smetana's *The Bartered Bride*, 10/16 at 7:30, 10/19 at 8; Giordano's *Fedora*, 10/17 at 7:30, 10/21 at 8; Verdi's *Rigoletto*, 10/19 at 1:30. *Metropolitan Opera House, Lincoln Center (362-6000); $23–$250.*

New York City Opera—Verdi's *Falstaff*, 10/16 at 8; Britten's *The Turn of the Screw*, 10/17 at 8; Mozart's *Le nozze di Figaro*, 10/18 at 8; Gilbert & Sullivan's *H.M.S. Pinafore*, 10/19 at 1:30; Bizet's *Carmen*, 10/19 at 8; Puccini's *Madama Butterfly*, 10/20 at 1:30. *New York State Theater, Lincoln Center (870-5570); $17–$78.*

Amato Opera—Gomes's *Fosca*. 10/19 at 7, with a $40 champagne gala, 10/20 at 2:30. *Amato Opera Theatre, 319 Bowery (228-8200); $20.*

Dance

The Predator's Ball—10/16 at 7, 10/17–10/19 at 8. *BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100); $15–$50.*

Riverdance—Irish dance, music, and song extravaganza. Tues. to Sun. at 8, Wed. and Sat. at 2. Through 10/20. *Radio City Music Hall, Sixth Ave. and 50th St. (247-4777); $36–$76.*

Dayton Contemporary Dance Company—Classic dances on Hispanic and African-American themes. Tues.–Sat. at 8, Sun. at 2 and 7:30. *Joyce Theater, 175 Eighth Ave., at 19th St. (242-0800); $26.*

nightlife

Maxwell's Soul Suite...Eastwood's Jazz

Performance

Northern Light

Canadian art-popstress Jane Siberry plays the first of three runs this fall at the Bottom Line October 23–24—all sure to be sweet, smart, and totally original.

Concerts

George Benson; Stanley Clarke—The two stars of seventies fusion—both more than capable in a straight-ahead setting—join forces. 10/18 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

John Cale—A true eminence gris of alternative rock, Cale has gone from being the most indispensable violist ever to play in a rock band (the Velvet Underground) to a vital if quite unpredictable force in both avant-garde "serious" music and rough-shod art rock (his output in the latter recently chronicled in a two-CD best-of). The imposing Welshman holds forth with the Red House Painters. 10/23 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171). $25.*

"Eastwood After Hours"—Steel-eyed gunslinger, vigilante, and jazz fan Clint Eastwood presents music from his films' typically jazz-heavy soundtracks, performed by James Carter, Roy Hargrove, Joshua Redman, Jimmy Scott, and others. 10/17 at 8 P.M. *Carnegie Hall, 154 W. 57th St. (247-7800). $18–$55.*

Kenny Garrett—The alto saxophonist—widely considered among the brightest of his generation—pays tribute to a giant of the longer horn, John Coltrane, playing music from his excellent recent Coltrane tribute, *Pursuance.* 10/19 at 8 P.M. *St. Ann's, 157 Montague St., Brooklyn (718-858-2424). $20.*

Chris Isaak; Fiona Apple—Fiona Apple is a remarkably poised 18-year-old, singing the Rickie Lee Jones–ish confessional songs on her convincing debut, *Tidal,* with the throaty, careworn hurt of a 35-year-old divorcée. Still, the tidal wave of publicity carrying this Upper West Side ingenue is just a bit unsettling, with the ubiquitous dewy photos of her bee-stung lips and crystal baby-blues presenting a sexy, frail, child-like post-Alanis for mass consumption. Given the state of things, it's a sure bet that somewhere, right now, some record-company bigwig is considering how perfect she'd be to help headliner Izaak reprise his beachside, perfume-ad-like, *From Here to Eternity*-style video for "Vicious Game." 10/19 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $30-$45.*

"Jeru: The Music of Gerry Mulligan"—Wynton Marsalis and the Lincoln Center Jazz Orchestra team up with Art Farmer to play the music of the late baritone-saxophone giant. 10/19 at 8 P.M. *Alice Tully Hall at Lincoln Center, Broadway at 65th St. (875-5050). $35.*

Maxwell—The R&B auteur behind *Urban Hang Suite* (see essay) appears with a full nine-piece band. 10/21 at 8 P.M. *Supper Club, 240 W. 47th St. (307-7171). $15.*

Mabel Mercer Cabaret Convention —A weeklong exposition of music, comedy, and dance of the cabaret era. 10/14: Opening-night ceremonies with performances by Karen Akers, Barbara Carrill, Michael Gillet, Lina Koutrakos, and others. 10/15: Maureen McGovern and Alan Bergman host a night of songs from films. 10/16: A 100th-birthday tribute to the lyrics of E. Y. "Yip" Harburg. 10/14 show is at 8 P.M.; all others are at 6 P.M. *Town Hall, 123 W. 43rd St. (840-2824). $10–$25.*

Phish—The tie-dyed, fuzzy-sweatered, dreadlocked white horde following this jam-rock band make Lollapalooza look like a Lions Club meeting. Say what you will, but seventy thousand former Deadheads can't be all wrong. 10/21–10/22 at 7:30 P.M. *Madison Square Garden, Seventh Ave. at 33rd St. (307-7171). $25.*

Santana; Vernon Reid and Masque—The soaring, facially-contorting guitar lines of the mustachioed Latin-rock icon Carlos Santana come to you from San Francisco and the late sixties remarkably unchanged. His openers on this bill come from someplace closer and far more interesting. Guitarist Vernon Reid is an MVP of downtown New York's avant-rock scene, and after he founded the Black Rock Coalition and the arena-playing Living Colour, his recorded output got nearly as interesting as his résumé. With Masque, Reid has given freer rein to his wildly noodling jazzisms and Robert Fripp–ish guitar effects and enlisted a stellar collection of sidemen that includes a D.J. and clarinetist Don Byron. Masque's debut record was the sort of crashing funky delight that gives credence to the critically championed notion of "post-rock" and should provide a bracing contrast to the Summer of Love improv rock of the headliner. 10/15–10/16 at 8 P.M. *Beacon Theatre, 2124 Broadway, at 74th St. (307-7171). $35–$50.*

"Smart Sounds: Music for the Planet"—An environmental-activist benefit featuring Jackson Browne, Rosanne Cash, Steve Earle, Lisa Loeb, Carly Simon, and others. 10/17 at 7:30 P.M. *City Center Theatre, 130 W. 56th St. (921-9070). $150–$350.*

Sung and UnSung/Jazz Women—A series of live performances and discussion forums focusing on women in jazz, featuring Abbey Lincoln and Geri Allen. 10/19–10/20 at noon. *Brooklyn Academy of Music Majestic Theatre, 651 Fulton St. (307-7171). $15–$30.*

Venus Variety—A three-week-long multidisciplinary showcase of women in music, dance, and photography. Shows are at 8 P.M. *Context Performance Space, 28 Ave. A, bet. 2nd and 3rd Sts. (777-3394). $12.*

Claude "Fiddler" Williams and John Blake—Two legends of the jazz violin converge to give a free master class to aspiring fiddlers. 10/16 at 4 P.M. *Hubbard Recital Hall at Manhattan School of Music, 120 Claremont Ave., at 122nd St. Free.*

Clubland

Bottom Line—A top-notch venue—with great sound, good sight lines, and pretty decent fries—given to rock, jazz, and folk artists of all stripes. 10/15: Badlees; Patty Griffin. 10/16: Folksinger Ferron. 10/17: Dougie Maclean. 10/18: "In Their Own Words" with Van Dyke Parks. 10/19: Van Dyke Parks Strings and Percussion. 10/23–10/24: "Music for Films and Forests," the first installment of a three-part series focusing on the quixotic talents of folkish muse Jane

Ground Rules:

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised. $ = cash only.

Photograph by Andrew MacNaughten.

Siberry. *15 W. 4th St. (228-7880).*

Brownie's—Avenue A's divey post-college rock spot, with good tap beers, on-the-rise bands, and the occasional big name trying to keep a low profile. Shows nightly at 9. 10/16: Speed McQueen. 10/18: Rake's Progress. 10/19: James Chance and the Contortions. 10/21: Pro-Pain; Voivod. 10/23: Mayfield. *169 Ave. A, at 11th St. (420-8392). $.*

CBGB & OMFUG—Ground zero of punk's stateside explosion and, twenty years later, still a smoking, flier-strewn pit—in a good way. *315 Bowery, at Bleecker St. (982-4052). $.*

Chicago B.L.U.E.S.—A downtown blueserie, comfortably down-home, with living-room couches behind the stage. Dedicated to bringing us the best and brightest from the midwestern blues capital. 10/18–10/19: Holmes Brothers. Every Sunday, it's the Open Blues Jam. *73 Eighth Ave., bet. 13th and 14th Sts. (924-9755). $.*

Coney Island High—St. Marks, not Coney Island, but still thrills and spills a plenty, with seedy outer-borough ambience and bands picked by Jesse Malin, lead singer of local punk-preservationists D Generation. Every other Saturday night belongs to the famed trash-rock party "Green Door NYC." Mondays are given to the jungle D.J. salon "Konkrete Jungle." 10/22: White Courtesy Telephone. *15 St. Marks Pl. (674-7959).*

The Cooler—The meat-packing district's subterranean, steel-corridored home to alternative rockers, avant-garde-jazz musicians, and mind-expanding D.J.'s. 10/16: Sun Ra Intergalactic Lounge with William Parker. Every Tuesday, it's the electro-funk rotating-D.J. showcase party Analog. *416 W. 14th St. (229-0785).*

Fez—Mingus fever and lush *faux*-Moroccan ambience make this the neo-boho place to be on Thursdays, when the mighty Mingus Big Band rocks the house, playing the works of the great, brawling jazz bassist with a freshness and authority rarely seen in jazz today, or ever. *Time Cafe, 380 Lafayette St. (533-2680).*

Irving Plaza—A midsize bi-level rock venue with moody chandeliers and a sort of haunted-bordello look. "Savoy Sundays" are weekly swingfests of ballroom dancing. 10/15–10/16: Richard Thompson. 10/17–10/19: The Radiators. 10/20: Stabbing Westward; Ash; Mother Earth. 10/22: Brian Setzer Orchestra. 10/23: Gravity Kills; Republica; Love In Reverse. *17 Irving Pl. (777-6800).*

Knitting Factory—The Disneyland of downtown music, with three floors, two stages, two microbrew-bearing bars, and some of the biggest names in now music. 10/15–10/16: Jonathan Richman. 10/18: John Zorn's Bar Kokhba. Monday nights, Medeski, Martin, and Wood play. *74 Leonard St., bet. Broadway and Church St. (219-3055).*

Manny's Car Wash—A little Chicago on the Upper East Side. Mondays, beware salivating yuppie swells here for ladies' night. Every Sunday, it's Manny's World Famous Blues Jam. *1558 Third Ave., bet. 87th and 88th Sts. (369-BLUE).*

Maxwell's—Hoboken's indie-rock central or CBGB West, the site of many of rock's recent groundswells. 10/19: Versus; Pulsars. 10/23: Robert Forster; Chris Mills. *1039 Washington St., Hoboken (201-798-4064).*

Mercury Lounge—Once a headstone parlor, now one of the city's hippest and most congenial music spots, hosting rock and country artists groomed for the more *au courant* time slots of MTV. 10/15: Adam Hirsch; Mila Drumke; Michael. 10/16: Wild Colonials; Mr. Henry. 10/18: Velocity Girl; Vibrolush. 10/20: Cardinal Woolsey. 10/22–10/23: Moxy Fruvous. *217 E. Houston St. (260-4700).*

Sidewalk Cafe—The back-room Fort is the latest home to New York's "anti-folk" scene, featuring impassioned, oft-wacky guitar- and poesy-wielding artists, with the occasional Beat refugee. 10/17: Lach; Heather Eatman. 10/19: Humans. 10/21: Antihootenany with Lach. *94 Ave. A (473-7373).*

Sounds of Brazil—The city's premier world-music venue, presenting many acts that could fill stadia back home. 10/16–10/18: Astrud Gilberto. 10/23–10/25: Gato Barbieri. *204 Varick St. (243-4940).*

Tramps—One of the city's better venues for great roots music and happening indie rock, Tramps eschews high concept for straightforward presentation. 10/15: Graham Parker; Figgs. 10/17: Jackopierce. 10/18: Jason and the Scorchers; Drivin' and Cryin'; Health and Happiness Show. 10/20: Zydeco fiends Roy Carrier and the Nite-Rockers. *51 W. 21st St. (727-7788).*

Westbeth Theatre—The West Side's mid-size, mid-priced rock venue, which makes up for some unfortunately placed columns with the pleasant addition of a sultry bar and lounge. 10/17: Psychotica. Show at 8:30 P.M. *151 Bank St. (691-2272).*

Wetlands—A groovy club-kid activist hang with neo-hippie atmosphere and far-flung musical guests. N.B.: Tuesday night is (Grateful) Dead Night. 10/16: Black Rock Coalition Tribute to Jimi Hendrix. 10/19: Merl Saunders and His Rainforest Band. 10/20: Yuppicide. 10/21: Riot grrrl commandos Tribe 8. 10/23: Los Straitjackets; Simon and the Bar Sinisters. *161 Hudson St. (966-5244).*

Jazz

Blue Note—Easily the city's highest-ticket jazz spot, the self-titled "jazz capital of the world" often presents two top-flight artists in one evening and, as its empire expands (soon to take Korea with Blue Note Seoul), charges accordingly. 10/15–10/20: Nancy Wilson and Trio. Sets at 9 and 11:30. *131 W. 3rd St. (475-8592).*

Bradley's—Jazz's secret garden and, at 25 years old, second only to the Village Vanguard for longevity. It's an intimate, dark-paneled restaurant into which some of the city's best jazz musicians creep after hours. Sets at 10, midnight, and 2 A.M. *70 University Pl., at 11th St. (473-9700).*

Iridium Room—The artfully wacky restaurant across from Lincoln Center crosses Dalí with Dr. Seuss in its décor and hosts some formidable jazz comers in its basement, along with the occasional legend. One of the latter, the great guitar innovator Les Paul, has moved his Monday-night office hours here after the closing of his longtime haunt, Fat Tuesday's. 10/15–10/20: Larry Coryell Quintet 10/22–10/27: Benny Carter Quartet. Sets at 8:30 and 10:30 Sun.–Thurs., with extra midnight set Fri. and Sat. *44 W. 63rd St., across from Lincoln Center (582-2121).*

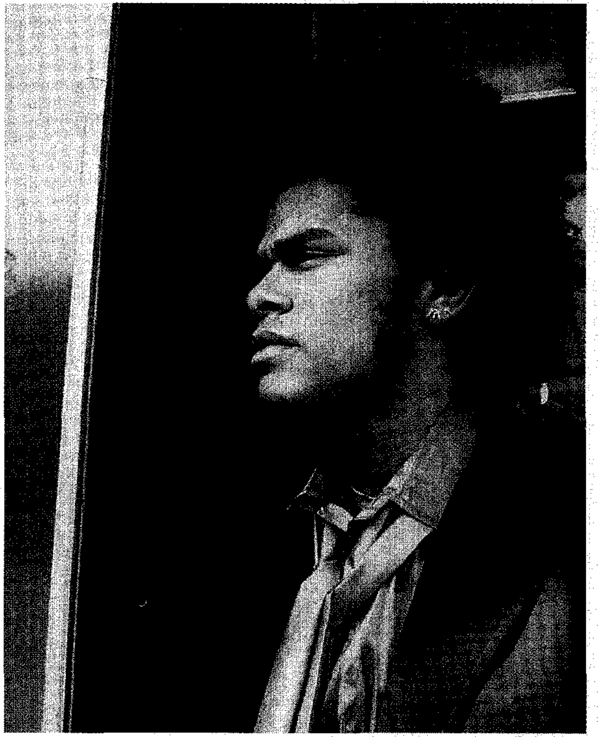
Knickerbocker Bar & Grill—A wood-paneled and brass-railed restaurant with Old New York ambience and excellent—occasionally legendary—pianists. *33 University Pl. (228-8490).*

Talent

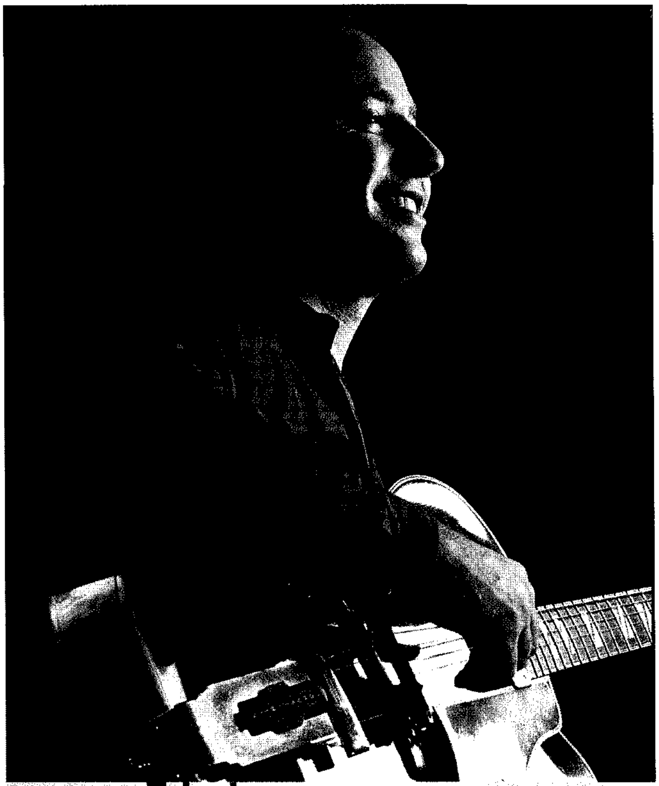
Let's Get It On

"It's something my girlfriend talked me into," 23-year-old Maxwell (Supper Club, October 21) says of his imperious blow-out afro. This would appear to be something of a theme. With his new *Urban Hang Suite,* the Brooklyn-born songwriter has crafted one of the funkiest and most thematically ambitious records in contemporary R&B, an extended song cycle whose mix of urban styles, romantic yearnings, and compositional sweep recalls the epic soul suites of Marvin Gaye. It's something his girlfriend talked him into. "A while ago I wrote a song for my girl and she got all excited," Maxwell remembers. "She started telling people and playing my music for them, and it just picked up from there. In a way, I was really kinda forced to make music." In fact, a woman's hand steered Maxwell's entire debut: The concept album is based on a real-life love affair (now ended), which the singer follows from first glance to marriage. The strikingly monogamous sentiments of the record stand in sharp contrast to the bump-and-grind machismo of most contemporary R&B Lotharios and place its author among a new breed of sensitive neo-soul men like Tony Rich and D'Angelo—all of whom, it's safe to say, are dedicated students of the fairer sex. "If you think easy, relaxed, if you think sensual, subtle, basically you think female," says Maxwell. "That's what women personally represent to me, and it's what I try to reach for in my music. They're incredibly subtle, really emotionally driven, not caught up in the obvious thing. They're just so . . . deep."

CHRIS NORRIS



Photograph by Eric Johnson.



Talent
Local Guitar Hero

After a year of increasingly packed Monday nights at the Zinc Bar, best-kept jazz secret Ron Affif is going big-time. The guitarist George Benson calls "a bad dude" brings his pristine, amazingly agile fretwork to the Village Vanguard October 15–20.

Small's—Extremely cozy and open all night, offering after-hours jazz until 8 A.M. 10/18–10/19: Matt Wilson Trio with Dewey Redman and Cecil McBee. Thurs.–Sun., shows start at 10. *183 W. 10th St. (929-7565). $.*

Sullivan's—Broadway's newest retro-fifties snuggery is being kicked off with sounds appropriate to the pose. On Mondays and Tuesdays, Mark Thompson plays piano; on Wednesdays, he's joined by the other two members of the Mark Thompson Trio. Thurs.: the Danny Mixon Trio. Fri.: "Stuff," featuring Gordon Edwards and friends. And Fridays are given over to a revolving assortment of R&B talent. The whole scene is under the supervision of *Late Show* musical director (and restaurant co-owner) Paul Shaffer; conveniently enough, he only has to run down a flight of stairs or two in the Ed Sullivan Theater to be on it. No cover; there's a two-drink minimum on Fri. and Sat. *1697 Broadway, at 53rd St., in the Ed Sullivan Theater (541-1697).*

Sweet Basil—An intimate downtown restaurant with good food and high-profile jazz acts. 10/15–10/20: John Hicks with Trio and Quintet featuring Gary Bartz, Russell Gunn, Curtis Lundy, and Idris Muhammed. 10/22–10/27: Buster Williams Quintet, featuring Gary Bartz; Stephan Harris; Geri Allen, and Ali Muhammed. Every Sunday, Doc Cheatham plays from 2 to 6. Every Monday, it's The Spirit of Life Ensemble. Sets at 9 and 11, with extra sets Fri. and Sat. at 12:30 A.M. *88 Seventh Ave. So., at Bleecker St. (242-1785).*

Tavern on the Green—A somewhat overwrought restaurant in a touristy Central Park rest stop, the Tavern's Chestnut Room is still a top-flight jazz club—with excellent sound and a full roster of stars, and a scant $4 cover. 10/15–10/20: Houston Person and Etta Jones. *Central Park at W. 67th St. (873-3200).*

Village Vanguard—Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Mondays, the Vanguard Jazz Orchestra swings on. 10/15–10/20: Ron Affif Trio. 10/22–10/27: Wallace Roney Quintet with Antoine Roney, Clarence Seay, Carlos McKinney, and Eric Allen. Sets at 9:30 and 11:30 P.M. and 1 A.M. *178 Seventh Ave. So., at W. 11th St. (255-4037). $.*

Comedy

Caroline's Comedy Club—In Times Square just down the street from the *Letterman* show. 10/15: New York Comedy Nights. 10/16: Hot 97's Phat Comedy. 10/17: Gilbert Gottfried. 10/18–10/20: Robert Schimmel. *1626 Broadway, bet. 49th and 50th Sts. (757-4100).*

Catch A Rising Star—Recently reborn, this variety showplace now smells of big money. Visitors to the Catch Bar & Grill will view "The Loft," a stage set as an N.Y.C. apartment, where stand-up, sketch, and alternative comedians—along with musicians, cabaret artists, and others—will perform. Shows Tues.–Thurs. at 8:30; Fri. and Sat. at 8:30 and 11. *253 W. 28th St. (244-3005).*

Comedy Cellar—A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. 10/14–10/20: Jeff Ross; Gregg Rogeii; Dave Attell; Wanda Sykes-Hall; Ian Edwards; Rick Crom. Shows Fri. at 9 and 11, Sat. at 9 and 10:45 P.M. and 12:30 A.M., and Sun.–Thurs. at 9. *117 MacDougal St. (254-3480).*

Dangerfield's—Founded by the respect-deprived comedian two decades ago, this Vegas-style lounge is one of the city's oldest comedy establishments. Through 10/20: Rich Ramirez; Nancy Redman; Lenny Varnedoe; John Rizzo; Rick Scotti; Brian McFadden. 10/21–10/27: Jim Norton; Quentin Higgs; Matt Burke; Gregory Carey; Nancy Redman; Brian McFadden. *1118 First Ave., bet. 61st and 62nd Sts. (593-1650).*

Gotham—An elegant, trendy, and, at 3,300 square feet, palatial new comedy spot in the Flatiron district. 10/18–10/19: Mario Cantone; Marci Coyote Rose; Todd Barry; Greg Vaccarello. Sun., Mon., and Tues. at 8:30; Thurs. at 8:30 and 11; Fri. at 9 and 11:30; Sat. at 9:30 and midnight. Cover is $12 plus two-drink minimum Fri.-Sat., $8 on weeknights. *34 W. 22nd St. (367-9000).*

Luna Lounge—Mondays, it's "The Show Formerly Known As Rebar," where hip, alternative-minded comedians from MTV's *The State* and elsewhere try out their riskier, stranger material. Shows at 8. *171 Ludlow St., at Houston St. (260-2323).*

Stand-up New York—Robin Williams is known to drop by here unannounced to warm up for his *Letterman* appearances. Sun.–Thurs. at 9; Fri. at 9 and 11:30; Sat. at 7:30, 9:30, and 11:30. *236 W. 78th St. (595-0850).*

Cabaret

Algonquin Hotel—A "Cavalcade of Cabaret" takes over this cabaret standard-bearer 10/14–10/20. Stars include K. T. Sullivan, Sheridan Morley, Rosemary Ashe, Eric Comstock, Jennifer Heaney, Tom Postilio, Billy Stritch, Alex Korey, and Christopher Gains. Tues.–Sat. at 9 (dinner at 7); Fri.–Sat. also at 11:30 (supper at 10:30). $30; $15 minimum. *59 W. 44th St. (840-6800).*

Arcimboldo—On Sunday evenings, this stylish trattoria in the U.N. neighborhood offers "Opera With Taste," a series of programs featuring selected arias performed by a rotating ensemble of up-and-coming young stars from the Metropolitan Opera, at 7 and 8:30. The prix fixe dinner menu (seatings at 6:15 and 7:45) is $40; no music charge. *220 E. 46th St. (972-4646).*

Asti—Singing-waiter frolics with an emphasis on opera and operetta (frequently shoulder to shoulder *and* bolder and bolder) are the keynote of this Village landmark. No music charge. *13 E. 12th St. (741-9105).*

Bemelmans Bar—Michael Devine plays Tuesdays through Saturdays, 5:30–8 P.M. 10/15–12/31: Barbara Carroll plays 9:45 P.M.–12:45 A.M. $10 music charge; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Carlyle—Starting 10/15, no less a personage than Bobby Short comes home to roost. Tues.–Sat. at 8:45 and 10:45. $45; no minimum. *Carlyle Hotel, Madison Ave. at 76th St. (744-1600).*

Cafe Pierre—One of the more unusual pairings in the cabaret world, the mother-and-daughter team of Betty Johnson and Lydia Gray are reprising their successful engagement here last fall with a new show of pop and Broadway standards running through 10/26. There's also dancing on Friday and Saturday evenings from 10 to 12:30, backed up by the romantic stylings of singer-pianist Kathleen Landis and her trio. $15; jacket and tie required. *2 E. 61st St. (940-8185).*

Claire—Jazz vocalist David Downing. Thurs. and Sun. at 9, Fri. and Sat. at 9:30, Sun. at 1. No cover, no minimum. *156 Seventh Ave. (255-1955).*

F. illi Ponte—Pianist-singer David Raleigh rocks the room at the newly renamed BeCa (Below Canal) Bar with his group, the Little Big Band. Wed.–Sat. from 8 to 1. No cover, no minimum. *39 Debrosses St. (226-4621).*

Ibis—This Mediterranean-flavored supper club, popular in the early eighties, has reopened with a variety show incorporating song, dance, magic acts, and—what else?—belly dancing. Tues.–Sat. at 8:30, Sun. at 8. Dinner and performance, $45. Performance only: $15 with a $20 minimum Tues.–Thurs., $20 with a $20 minimum Fri.–Sat. *327 W. 44th St. (262-1111).*

Michael's Pub—Woody Allen tooted his last clarinet line at the old Michael's on East 55th Street. The cabaret has now moved across town to the Parker Meridien Hotel, trading saloon ambience for that of a Parisian Rive Gauche salon in the thirties. Allen's New Orleans Funeral & Ragtime Orchestra should be quite at home. They play, as always, Mon. at 8:45 and 11. $25 cover, plus a two-drink minimum. *Bar Montparnasse, Parker Meridien Hotel, 118 W. 57th St. (758-2272).*

Rainbow and Stars—The polished, smooth-as-silk stylist Joe Williams, whose longtime reputation as one of the favorite singers of such luminaries of the jazz firmament as Coleman Hawkins, Lionel Hampton, and Count Basie precedes him, is currently making his debut performance at this increasingly prominent venue. Through 10/26. $40 cover. Tues.–Sat. at 8:30 and 11; dinner required at early shows. *30 Rockefeller Plaza, 65th floor (632-5000).*

Windows on the World—At the recently opened (and somewhat immodestly named, frankly—but, hey, this is New York) Greatest Bar On Earth, pianists Xavier Davis and Greg McKenzie can be found on hand seven days a week; a small combo is added to the mix Thursday through Saturday. This week, Bryan Miller and the Pinballs play zydeco tunes Thurs. and Fri.; Rhythm Nation fills in on Sat. No music charge Sun.–Wed.; Thurs.–Sat., $10 per person after 9. *1 World Trade Center, 107th floor (524-7000).*

Photograph by Steve Maruta.

the mix

Tiffany Windows...Magnetic Poetry (N.Y. Edition)

Radio Highlights

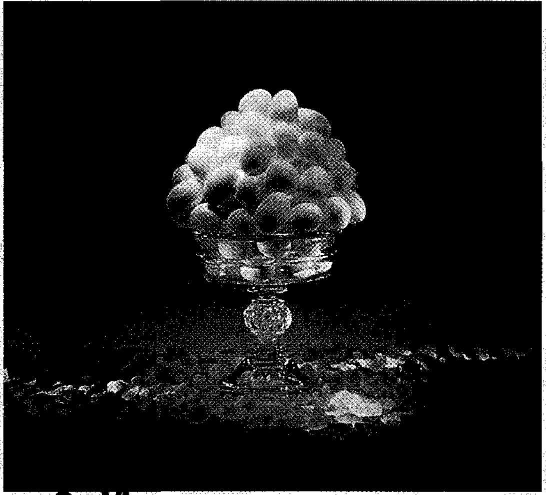
Symphony Hall—10/15: Mozart's Symphony No. 29 in A, K 201 and Sibelius's Symphony No. 7 in C, Opus 105. 10/16: Porpora's Cello Concerto in G and Schubert's Symphony No. 1 in D. 10/17: Boccherini's Cello concerto in B flat and Mendelssohn's Symphony No. 4 in A, Opus 90, *Italian*. 10/18: Haydn's Trumpet Concerto in E flat and Beethoven's Symphony No. 5 in c, Opus 67. 10/21: Bruckner's Symphony No. 1 in c. 10/22: Beethoven's Symphony No. 8 in F, Opus 93, and Liszt's Piano Concerto No. 2 in A. 10/23: Lortzing's *Waffenschmied*: Overture and Tchaikovsky's Symphony No. 4 in f, Opus 36. Weeknights at 8. WQXR, 96.3 FM.

Casper Citron—10/19 at 10 P.M.: Evander Holyfield, two-time heavyweight champ, is the subject of a bio by his brother Bernard that tells us about life in the ring and strong religious beliefs outside, with Lynton Baldwin, author of *The Big Round;* Dr. Forrest Church, author of *Life Lines; Holding On (and Letting Go)*; Dr. Mark Goldstein and Dr. Gerald Mathews, urologists, discuss the recent advances in the treatment of male infertility; J. Barry McKernan, M.D., talks about videoscopic surgery for chronic heartburn, which can transform the quality of life. WOR, 710 AM.

New York & Company—10/15: Stephen Jay Gould on the spread of excellence from Plato to Darwin; Michael Berube on *Life As We Know It*. 10/16: Etymologist Richard Lederer takes on the English language; Alberto Manguel offers *A History of Reading*. 10/17: Bill Moyers on his living conversation with Genesis; Dr. William Sullivan tells the *Secret of the Incas*. 10/18: The Amazing Kreskin performs feats of wonder. Leonard Lopate hosts. Weekdays at noon. WNYC, 820 AM.

Saturday Afternoon at the Opera—10/19 at 1: Puccini's *Edgar*. With Renata Scotto, Carlo Bergonzi, Gwendolyn Kilebrew, Vincente Sardinero, Mark Munkittrick, the Schola Cantorum of New York, and the New York City Opera Children's Chorus. Eve Queler conducts. WQXR, 96.3 FM.

Sunday Night Opera House—10/20 at 8: Berlioz's *Beatrice and Benedict*. With Susan Graham, Jean-Luc Viala, Sylvia McNair, and the Chorus of the Opera de Lyon. John Nelson conducts. WQXR, 96.3 FM.



On View
Glass Menagerie

For nearly four decades, Tiffany & Company, purveyor of diamonds, silver spoons, and similar necessities to the conspicuously well-off, offered one of its rarest treasures for free. The store's five windows—tiny lighted horizontal boxes, like miniature theaters—were decorated by Gene Moore with a wit and poetry that caught the eye and enchanted the imagination of passersby, no matter what their financial persuasion. In tableaux that juxtaposed the commonplace with the precious—popcorn and crystal, say—Moore achieved a brilliant gaiety tinged with influences of Dada and Surrealism. The displays seemed ephemeral, but the Museum at FIT retrieves the fantasy with its exhibition "Moon Over Pearls: Gene Moore's Tiffany Windows and Beyond." (Through January 4; see listings.) TOBI TOBIAS

The Written Word

Siri Hustvedt—10/15 at 7: Reading from her new book, *The Enchantment of Lily Dahl*. Shakespeare & Company, 939 Lexington Ave., between 68th and 69th Sts. (570-0201); free.

Bell Hooks—10/16 at 7: Reading from *Bone Black: Memoir of Girlhood*. Three Lives & Company, 154 W. 10th St. (741-2069); free.

John Henderson and Barry Yourgrau—10/16 at 8: alt.coffee, 139 Ave. A, between St. Marks Pl. and 9th St. (213-3886); free.

Bell Hooks, David Denby, and Jessica Hagedorn—10/16 at 7: Nightlight Drawing Center, 35 Wooster St. (219-2166); $5.

John Edgar Wideman—10/16 at 7:30: Barnes & Noble, 2289 Broadway at 82nd St. (362-8835); free.

June Jordan and Cornelius Eady—10/18 at 7:30: Dia Center for the Arts, 548 W. 22nd St. (989-5912); $5, $2.50 students and seniors.

Thomas Lux and Kevin Pilkington—10/20 at 3: Posman books, 1 University Pl. (533-2665); free.

Susanna Frazer as Ellen Terry—10/20 at 4: A one-woman performance piece adapted from the works of Dame Ellen, George Bernard Shaw, Lewis Carroll, and others. Reservations recommended. Merchant's House Museum, 29 E. 4th St. (777-1089); $10, $7 for members.

Christine Schutt, Lily Tuck, and Diane Williams—10/20 at 7: KGB, 85 E. 4th St. (358-1935); free.

Harold Pinter—10/21 at 8: Dramatic reading from *Ashes to Ashes* followed by a discussion between Pinter and Quigley. Unterberg Poetry Center/92nd St. Y, 1395 Lexington Ave. (415-5760); $12 non-members.

Ronald Harwood—10/21 at 7:30: Hosts an evening of readings from *This Prison Where I Live: The PEN Anthology of Imprisoned Writers*. Susan Sontag, Louis Begley, Jeffrey Eugenides, Anthony Appiah, and Alicia Partnoy. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

A.N. Pirozhkova—10/22 at 7:30: Join Ms. Pirozhkova and Grace Paley, Howard Norman, Alan Lelchuck, and Jonathan Brent for a discussion of her memoir *At His Side: The Last Years of Isaac Babel*. Barnes & Noble Union Square, 33 E. 17th St. (253-0810); free.

Lectures and Panels

The Truth About Celebrity Journalism—10/15 at 6:30: The National Writers Union presents a writers-and-editors roundtable with Richard Saunders, Peter Biskind, Fred Goodman, and Melina Gerosa. Moderated by Diane Goldner. Teachers and Writers Collaborative, 5 Union Square W., 7th floor (929-2241); $10, $6 NWU members.

Digital Childhood—10/15 at 8:15: Seymour Papert explores how computers are changing children's lives. 92nd Street Y, 92nd St. and Lexington Ave. (996-1100); $18.

The Psychological Dilemmas of Intimacy—10/17 at 8:30: With Martin Bergmann. Jewish Theological Seminary, 3080 Broadway, at 122nd St. (678-8996); $12.

Functionality With a Mysterious Presence—10/20 at 2: Alison Berger will explore the world of glass through the eyes of a glass-blower. Inspired by Renaissance still-life paintings, Berger uses light as a material to diffuse, refract, and draw into a space to create an engaging mood and tone. Troy, 138 Greene St., between Houston and Prince Sts. (941-4777); free.

Champions of Expression: Women Advocates of Artists' Rights—10/21 at 6: A panel discussion of the struggles of women in the arts to make their voices heard despite the censors, critics, and victimology feminists. With Robyn Blummer, Renee Cox, Ana Ferrer, and Laurie Fierstein. Mary Dorman moderates. The Atlantic Theater, 336 W. 20th St. (702-6292); free.

After Zionism: Israel Between Ideology and Peace—10/22 at 6: Given by Israeli author and journalist Amos Elon. NYU's Tishman Auditorium, Vanderbilt Hall, 40 Washington Square S. (998-8877); free.

Tours

Hard Hat Walking Tour at City College—10/19 at 10: Day-to-day project managers will discuss and illustrate the challenges of renovating Shepherd Hall, a 1907 Gothic Revival building. The tour will conclude with an exploration of Hamilton Heights's historic Convent Avenue. Call the Municipal Art Society at 935-3960 for reservations and further information. $15, $12 Municipal Art Society Members.

Irish New York—10/19 at 1: A walking tour through the former Little Ireland district of lower Manhattan, between Chatham Square and Houston Street. Stops include Old St. Patrick's Cathedral, the founding site of the Ancient Order of Hibernians, Al Smith's childhood home, and the former sites of Tammany Hall and the Five Points slum. Meet on the front steps of City Hall. Call Big Onion Walking Tours at 439-1090 for further information. $9, $7 for seniors and students.

World Series/Babe Ruth Walking Tour—10/19 and 10/20 at 12:30: Stroll by the homes and haunts of baseball immortals Babe Ruth, Christy Mathewson, and John McGraw. Call 465-3331 for further information. $12.

The Other Williamsburg—10/20 at 1: See great mansions, Brooklyn's first synagogue, cast-iron buildings, nineteenth-century industry, an El train, and a fabulous plaza. Visit the Williamsburg of that bygone era and see another SoHo-type art district. A 92nd St. Y tour led by urban historian Marvin Gelfand. Call 996-1100 for further information and reservations. $15.

The Hidden Charms of Chelsea—10/20 at 2: Clement Clark Moore's hundred-acre estate and the theater of the gaslight era. Meet at the Seminary, Ninth Ave. and 20th St. For more information, call Joyce Gold Tours at 242-5762; $12.

Events

Pier Show—10/19–10/20: The show returns to Pier 92 with more than 200 antiques dealers. Among the merchandise offered at the show this year will be architectural items; American painted and decorated furniture; outsider art; books; quilts; pottery; toys and games; glass and porcelain; folk art; textiles; advertising and trade ephemera; arts and crafts; film, TV, and radio memorabilia; photography; rugs; fifties and sixties collectibles; fine and costume jewelry; and more. Saturday 10 to 6 and Sunday 10 to 5. Pier 92, W. 52nd St. and the Hudson River (777-5218); $10.

Fourth Annual Bridgehampton Road Rally—10/19 at 10 A.M.: This year's course, which begins and ends at the Bridgehampton Historical Society on Main Street, winds through the streets of both Southampton and East Hampton. Class I for pre-1921 cars, and Class II for pre-1954 vehicles. (516-537-1088); $3 for entrance to paddock.

Autumn Crafts on Columbus—10/19 and 10/20: More than 150 exhibitors of American handicrafts in a wide range of creative mediums. Sidewalk next to the American History of Natural History from 77th to 81st St. on Columbus Ave. (wraps around the corner of 81st St. toward Central Park W.; 866-2239); free.

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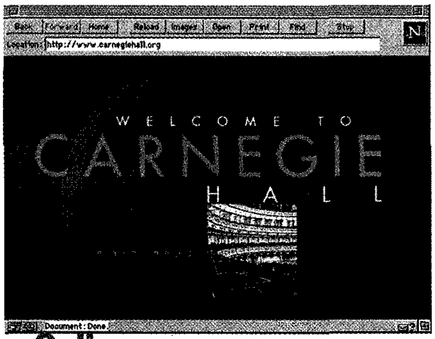
Shopping It's already ubiquitous on Manhattan refrigerators (including Seinfeld's), but now Magnetic Poetry (for the few who remain uninitiated, it's a kit containing more than 400 magnets with words on them) is about to unveil a version of its product designed expressly for New Yorkers. The kit contains *curb, cross,* and *crowd,* but—the mayor will be pleased to see—there isn't any *crime.*



Location: http://www.carnegiehall.org

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Online

Shyheim—Hip-hop's Shyheim, Wu Tang Clan's newest prodigy, talks about his new album, *The Rugged Child.* On Prodigy in the SonicNet Music area: 10/14 at 7:30 P.M.

Hope Is Back—After four years on the Emmy Award–winning series *thirtysomething,* Mel Harris returns to series television in NBC's *Something So Right,* a family comedy that takes a look at a true blended family of the nineties. On Prodigy: 10/14 at 9 P.M.

Piper Laurie—The three-time Oscar-nominated actress and marble sculptor has an upcoming feature, *The Grass Harp.* She stars opposite Walter Matthau, Sissy Spacek, Nell Carter, Edward Furlong, and Jack Lemmon. On America Online: 10/14 at 10 P.M.

***Suddenly Susan* Sidekick**—Kathy Griffin is the redhead who should be known for being the only funny thing on the NBC (Brooke Shields) series *Suddenly Susan.* Chat with her about the series or any of the many other television shows she's worked on. On America Online, keyword PNO Events: 10/14 at 11 P.M.

Downtown Julie Brown —The host of E!'s *Gossip Show* and *Club MTV* makes her big-screen debut in *Fist of the North Star,* directed by Tony Randall of *Hellraiser* fame. Catch up on the latest dish with Julie. On both CompuServe and Pathfinder (*http://pathfinder.com/people/interactive/chat.html*): 10/15 at 9 P.M.

Davy Jones—Davy sang some of the most popular Monkees songs, including "Daydream Believer," "I Wanna Be Free," "Valleri," and "A Little Bit Me, A Little Bit You." The Monkees scored four consecutive No. 1 albums and a half-dozen top-ten singles before calling it a day in 1971. Chat with the cutest Monkee on Prodigy: 10/15 at 9 P.M.

Collectible Guitars—This new bi-weekly chat series is dedicated to the discussion of vintage guitars and the folks who cherish them. Guitar author Jay Scott sits in on this week's chat and discusses the guitars of the fifties and sixties. On Prodigy in the Music area: 10/15 at 9 P.M.

Cynthia Heimel—The humorist, author of *Sex Tips for Girls,* and columnist for *The Village Voice* and *Playboy* will discuss her latest collection of essays, *When Your Phone Doesn't Ring, It'll Be Me!* and works in progress. The chats are open to anyone with Internet access. On echo: 10/16 at 9 P.M. To participate: Dial 212-292-0910 with your modem or telnet to echonyc.com if you have Internet access elsewhere. Log in as echolive, and communicate directly with the guests.

Debate Confab—Doug Bailey of *Politics Now* discusses the presidential debate, giving his views on what the candidates say about important issues. On CompuServe in the Conference Center: 10/16 at 10:30 P.M.

Online Dating Tips—Trish McDermott from Match.Com gives advice on how to succeed in the online dating arena: On Prodigy in the Personal Connections area: 10/17 at 9 P.M.

Getting Done With Your Anger—Rebecca Grudermayer, who is a licensed psychologist and a marriage and family therapist, will try to help you work through your anger. On Prodigy in the Astrology & New Age area: 10/17 at 10 P.M.

Allen Ginsberg—Author Allen Ginsberg discusses his life as an icon and a poet. On CompuServe in the Conference Center: 10/18 at 10 P.M.

Margaret Cho—The Korean-American comedian who won *Star Search* and got her own sitcom, *All American Girl,* chats about her current projects. On America Online, keyword PNO Events: 10/21 at 11 P.M.

Conferences last about an hour. Send suggestions to runnette@dti.net

Sports

Go Fish! Fishing Day—10/19, 10 A.M.–2 P.M.: Make use of the cleanest Hudson in years by dipping a line in water still filled with more than 30 species of fish. Catch and release alongside of seasoned anglers; rods, reels, and bait will be available for those who arrive without. Also scheduled are a communal art project and a fish dissection for budding marine biologists. No rain date. *Wagner Park in Battery Park City, at the end of South End Ave. (267-9700); free.*

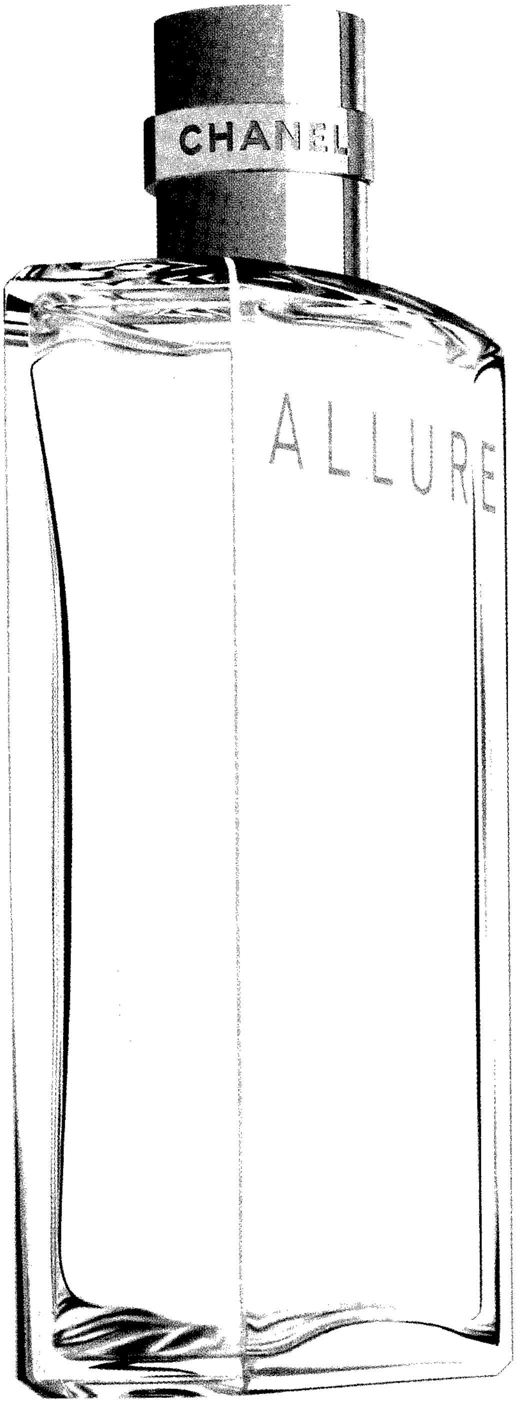
Rugby—10/19, 1–5 P.M.: The nation's oldest rugby club plays three premiere division games on its home field on Randall's Island, meeting up with teams from the Boston Rattlers. Follow signs to field. *Randall's Island, Randall's Island exit off Triborough Bridge or footbridge from 103rd St.*

New York Extreme '96—10/20, 11 A.M.–3 P.M.: Last year, 300 local racers rode a flat path around Randall's and Wards islands that somehow included singletrack and technical obstacles like water and log crossings. This year, the four-mile loop remains essentially unchanged—except that more than 800 bikers are expected to ride it. Prizes range from helmets to bicycles, and nationally ranked riders from teams like Jamis, Cannondale, and Trek will compete in the pro classes. There are seven other categories for amateurs of all ages and skill levels. *Downing Stadium, Randall's Island, Randall's Island exit off Triborough Bridge or footbridge from 103rd St.; entry fee $25; registration begins 8:30 A.M.*

Football—10/20: Jets vs. Buffalo Bills at 4 P.M., Giants Stadium (WNBC).

Hockey—10/14: Rangers vs. Calgary Flames at 7:30 P.M., Madison Square Garden (MSG Network); 10/15: Devils vs. Montreal Canadiens at 7:35 P.M., Continental Airlines Arena (Sportschannel); 10/16: Rangers vs. Pittsburgh Penguins at 7:30 P.M., Madison Square Garden (ESPN); 10/18: Devils vs. Ottawa Senators at 7:35 P.M., Continental Airlines Arena (Sportschannel); Rangers vs. St. Louis Blues at 7:30 P.M., Madison Square Garden (MSG Network).

Photograph: top, Steve Wisbauer.



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ALLURE

THE IRRESISTIBLE NEW FRAGRANCE
FROM
CHANEL

TURN TO THE FRONT PAGES
OF THIS MAGAZINE

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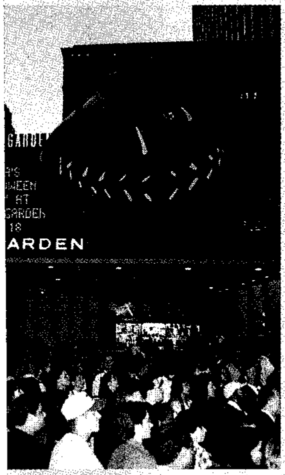

**spooky attic simulation is a far
5 ticket buys more than an hour
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ng rubber rat or a ten-inch vinyl
ying in from Adelaide to give his
because, well, she lived with me
onfident." BARBARA ENSOR**

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up to twelve feet tall. 10/17 through
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), $20 and $25.

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ily concerts for children 7 and up
rt of "Brass Through the Ages."
-concert activities starting at 1 in-
ing. 57th St. at Seventh Ave. (247-
p, Up and Away With the Wood-
Lolli-Pops concert by the Little
iety for 3-to-5-year-old children,
China for the Chinese dance in
Nutcracker Suite and in Israel for a
zmer tune. 10/19 at 10:30 and
20 at 12:30 and 2. **FLORENCE GOULD**
9th St. (704-2100). $32.●

hat Could—The Little Red Light-
brings together admirers of a small
ghthouse, tucked beneath the very
ngton Bridge that once threatened
Bring T-shirts to be printed, watch
rtment boat sprays water on high,
Commissioner Henry Stern read
the beloved children's story that chronicles the tale of pluck and stick-to-it-iveness. 10/19, from 11 to 4. **FORT WASHINGTON PARK,** at Henry Hudson Parkway and the western end of 181st St. (walk to the festival from 181st St. and Riverside Drive, or take the shuttle bus).(800-201 7275).●●

Health-on-Hudson—An orgy of pumpkin carving, rock climbing, Rollerblading, make-your-own farm-fresh-ice-cream-bar constructing, and apple-bobbing at the **CHELSEA PIERS.** 10/20 from 2:30 to 5. 23rd St. and the Hudson River (242-0010). Tickets are $45 for kids, $90 for adults and benefit Mothers & Others for a Livable Planet, a consumer and research organization intent on protecting green choices in the family shopping cart.●

Creative Juices—A series of four free classes called the "Creative Process," in which any and all high-school students meet with artist and teacher Randolph Williams. **THE METROPOLITAN MUSEUM OF ART,** 1000 Fifth Ave., at 82nd St. To register call 650-2382. For further information on opportunities for high school students at the Met. call 570-3932. ●

Small Is Beautiful—Reviving a nineteenth-century tradition, "The Toy Theater Festival" lassos teensy tabletop dramas from all over the country. As part of the kids' part of the festival next week, foot-high cardboard cutouts belt out songs in *This Land Is Your Land*, based on the life of Woody Guthrie. 10/26 and 10/27 at 3. **CLEMENTE SOTO VELEZ CULTURAL CENTER,** 107 Suffolk St., between Rivington and Delancey Streets (718-499-0914). Tickets are $10, $6 for kids.●

Halloween Help—Aid for anxious parents deluged with requests to transform tots into witches, mummies, and astronauts. Kids get advice and materials for costume-making: Masks are essentially paper plates with recycled flotsam affixed; costumes are your basic paper bag, custom-altered accordingly. The hands-on **HUDSON VALLEY CHILDREN'S MUSEUM** performs this valuable service on an ongoing basis, every fifteen to twenty minutes from 10/17 until Halloween. Tues. to Fri. 10 to 4, Sat. 10 to 5, Sun. noon to 5. 21 Burd St., Nyack (914-358-2314). $4 admission, $1 materials fee to make a costume.

Haunt and Harvest—"Halloween Hoopla" offers a $1 hayride and a crypt of horror, not to mention a haunted house, games, crafts, and an excuse to dress up (early) in Halloween garb. 10/19, 10/26, and 10/27, 12:30 to 4. Passerelle Building at **FLUSHING MEADOWS CORONA PARK** (next to the U.S. Tennis Center).●

Nautical Scare—Ride the **CIRCLE LINE'**s Haunted Harbor Cruises for a high-stakes costume contest (a free cruise for 25 is the first prize) and a ghoulish commentary on the New York skyline. Tickets are $20 for adults, one child rides free with an adult, and additional children are $9. 10/26 (from 11 to 1), 10/27 (from 11 to 1) and 10/31 (from 7 to 9). Boats leave from Circle Line Plaza, Pier 83, West 42nd St. at the Hudson River (563-3200). ●

"Old Home Day"—A re-created Civil War regiment marches down Center St. at **HISTORIC RICHMONDTOWN'**s annual fall celebration as townspeople go about their everyday activities: candle-making, quilting, gunsmithing, stonecutting, bobbin lace-making, and tinsmithing. Sample root and other home-brewed beers, freshly baked wheat bread out of a brick oven, and a mug of hot cider. Kids can leap onto a haystack, check out a huge Lionel electric-train layout, and ride ponies. 10/20 from 10 to 5. 441 Clarke Ave., Staten Island (718-351-1611.) Admission is $5, $2.50 for seniors and kids ages 6 to 18.●

Cue

Kate O'Hara
Editor

Maureen Callahan
Movies

Barbara Ensor
Kids

Linda Hall
Books
Events
Radio

Alexandra Lange
In Concert
Theater
Cabaret

John Leonard
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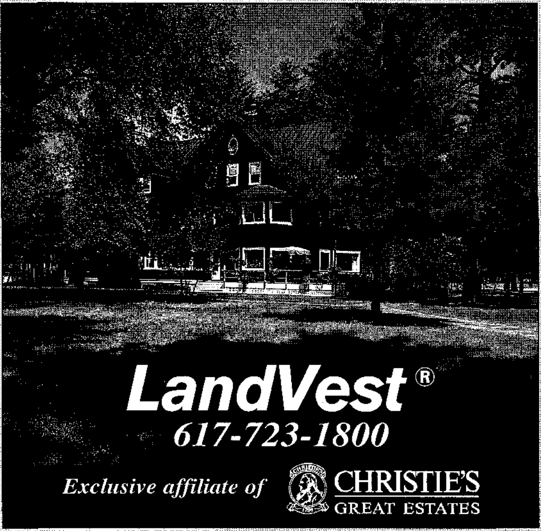

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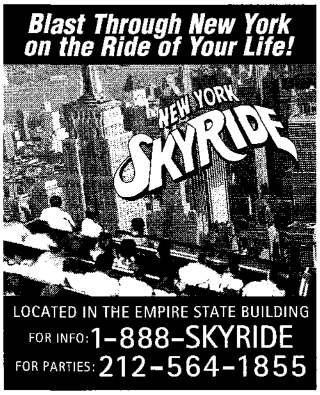
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Slightly Younger Soul Mate Sought—By slightly older man. Me: 46, handsome, irreverent, incredibly fit, healthy, 6' tall, sometimes too smart for my own good but generally wise and considerate, very successful businessman/producer with downtown and uptown life - have taken my own very unique late-blooming path, married once (no kids). You: 30ish, gorgeous but rely more on brains, kindness and ability, successful (or just good at what you do), slim and fit. You need a solid best friend and lover (like I do) to get the most out of life, including having a family. Mutual interests: integrity, ability, intimacy, travel, nature, curious about people and how things really work. Note/photo. 3040 ✉

Food For Thought—Pretty, fit, slim, affectionate Jewish woman, smart and savvy, desires tallish, fit, witty, nonsmoking male, 47-54, who's good-looking, successful, loving, communicative and playful, for delicious romance. Recent photo/note. 3099 ✉ ☎

Something's Missing—I've got a creative and successful job as a writer. A super kid. Great family and friends. But I don't have you. Slim, 5'2", truly pretty, single mom, just past 40. Journalistic junkie, love film, theater, Soho, Barnes & Noble. Looking for a warm, secure man (40 plus) with a quick wit and an original mind. Photo would be nice. 3092 ✉

Investment Banker—50s, who enjoys culture, outdoor activities, philanthropy, seeks petite but full-figured woman, possibly but not necessarily Asian, who is passionate, sexy, romantic, fun-loving, fit ...who wishes to share her interests and mine, leading to a relationship. Please send photo with reply. 3059 ✉

Red Roses And More—European professional, handsome, slim, charming, 6', seeks lady with looks, intellect, esprit, 22-32, 5'5" plus, slender, (212) or (203), for candlelight dinners, red roses and life's adventures. Photo/phone. 3035 ✉

Miniskirted Asian Beauty—Happy smile, 38, 5', slim, seeks other half: confident, financially independent, accomplished (35-48). Both enjoy country drives, French cooking, Bermuda. (212) only. Photo a must. 2951 ✉

Passionate About Life—A very attractive, 5'10", 175 lbs sales exec, 59, financially and emotionally secure, youthfully mature, happy - loves Soho, romantic cafes, Knicks, Sunday Times, beaches and laughter. Seeks a slim, great-looking, very feminine woman with style, class and wit, who is happy with herself and wants the same in a partner. Photo please. 3073 ✉

Shy Guy—Puppy-dog eyes, 29, 5'11", fit, 165 lbs, Jewish - enjoys movies, eating out, tennis, running...family-minded, loves kids. Note/photo. 3036 ✉

Take A Chance With Me—If you're an affectionate, beautiful, smart, outgoing woman under 35, who is reading this ad and hoping to find the man of your dreams - you won't be disappointed! You'll meet a super-smart, super-successful, wealthy, good-looking, fit, genuinely nice, 5'11", 39-year-old guy who is honest, warm, easy to talk to, interesting, lots of fun and ready to meet you. Too good to be true, you say?? Why not drop me a note with your phone and a recent photo (required for response!), and find out? Your satisfaction is guaranteed!! 3032 ✉

Very Beautiful, Very Youthful—Gentle, well-educated, elegant yet natural, slender 47-year-old (looks 33) woman, nonsmoker, 5'5 1/2", 119 lbs (former teacher and award-winning children's author), seeks very intelligent, very successful, mature, marriage-minded gentleman who is healthy, honest, generous, enjoys life and has a sense of humor, for a lifetime commitment of fun, happiness, love, family and intimacy. 3085 ✉ ☎

Monday Night Football...Great!—I'll bring the chips! Striking blond, fit, athletic, Christian professional woman. Loves the outdoors, animals, laughter and living life to its fullest. Seeks a gentleman, 35-45, with same qualities. Photo. 3069 ✉

Sweet, Smart, Pretty—Loving woman, 29, 5'7", brunette, with a passion for life. Ready for love, marriage, friendship with a kind, warm, generous, intelligent, extremely successful male. Photo. 3118 ✉☎

Unique Opportunity—Understated, very successful Manhattan/entrepreneur, male, 46, generous, fit, with integrity, humor, easy smile, rugged good looks - enjoys exercise, travel, the arts and family. Seeks slender, bright, affectionate, classically beautiful lady, 28-42, sensual, upbeat, to share romance, thoughts, and life's surprises. Note/photo. 2922 ✉

Camelot Bound—5'2 1/2", blond, green-eyed, mid 30s, considered beautiful, divorced with son, comfortable anywhere, dichotomy, enjoys from Margaux to tequila, foie gras to barbecue, opera to jazz, black tie to pool tables, skiing to swimming, Europe, Nepal, New Orleans, fireplaces and flowers, motorcycles and art, water and moonlight, reading, writing, learning, independent and successful, creative. Seeking great wit, insight, looks... highly successful yet grounded, socially conscious man, 28-44. Photo/note. 3112 ✉

Sensitive Children's Doctor—44, adoring dad to scrumptious 4-year-old daughter, seeks a warm, smart and slim Jewish female who believes, as I do, that commitment and the ability to compromise are needed to build a great long-term relationship. I love children and am definitely open to the possibility of having more. Northern NJ a plus. Letter and photo a must. 3033 ✉

Spring Into Fall Again—40-year-old, handsome, intelligent, successful entertainment attorney, often told resembles Robert Redford (no kidding, see for yourself), athletic, 6'2", blondish hair, blue eyes, seeks intelligent, beautiful, lithe, sensuous, sensitive, fun woman, 25-35, who enjoys long romantic walks in Central Park, Kensington Gardens and the Caribbean, and discussing vicissitudes of life. Photo/note. 3087 ✉

Tall, Beautiful Brunette—Elegant, sophisticated, witty, also warm, with an open heart, affectionate and fun-loving. Enjoy the cultural diversity of the city and the contrasting quiet of the country, especially near water. Looking for a great guy, who's attractive, successful, liberal, sincere, 48-60, with a good sense of humor, a warm heart and a ready smile. 3026 ✉

Elegant, Pretty, Adventurous—Cerebral and educated, youthful, slim female, 52, 5'8", desires a delicate balance of intelligence, kindness and chivalry in an accomplished, fit male, 40-55. 3119 ✉ ☎

High-Energy—Pretty, petite, very fit blond publishing exec seeks passionate, fun-loving, attractive guy, 45-55, with a real zest for living, to share great adventures, outdoors and in. 2962 ✉

Striking, Hazel-Eyed Brunette—5'2", 105 lbs, Jewish, youthful 43, seeks sincere, fit, financially secure businessman, 40-52, who is serious-minded. Photo. 3056 ✉ ☎

Share Sesame Noodles With Me—Pretty, smart, warm, fun, successful, professional Jewish woman, 39, great figure and smile. Besides noodles, I enjoy Miles Davis and Mozart; tennis, cycling and skiing; Paris and Tibet; West End Avenue and Sagg Road. I'm looking for my professionally and emotionally secure male counterpart (38-50) - someone who really enjoys people and life and wants a committed, loving relationship. Note/photo, please. 3074 ✉ ☎

Vivacious, Fun-Loving Redhead—48, 5'7", divorced, physically fit, owner of two East Side boutiques. If you have a great sense of humor, are kind and successful in your life, let's get together for fun and romance. Photo/phone. 2950 ✉

Ski-Beach Bum—Thinly disguised as a successful financial type, one of the good guys, 39, living in Palm Beach, frequently in NY, lots of fun. In great shape from racing triathlons, personal trainers and good nutrition - with brains, character, better-than-average looks and a highly amusing sense of humor, is scanning the globe for one spectacular woman to share workouts, in-line skating, the beach year-round, black-tie parties, charity events, theater, concerts; the golf, tennis, country club lifestyle, and travel, especially powder skiing. Please send note/photo, and let's meet in NY or Palm Beach, or take a run together at Stowe or Aspen. 3048 ✉

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Are You My Soul Mate?—20ish, lively, joyful, bi gentlewoman, seeking same (201). Photo optional. 2941 ✉ ☎

Let's Fall In Love For The Last Time—If you are male, interested in the arts, over 65, considerate, stable, solvent, this petite, slim, attractive fiction writer, psychotherapist, would like to meet you. 3103 ✉

Tall, Attractive Jewish Widow—Would like to meet Jewish male, nonsmoking, 6' or more, 50-62, for friendship and fun. Photo and note, please. 3089 ✉

Woman Of Substance Sought—By attractive, successful, single Jewish man, boyish-looking 38, warm, sentimental, playful and very bright. Love theater, foreign languages and locales, local history, old 78's and (when feeling particularly energetic) philosophy. Would love to meet an exceptionally bright woman (literary or academic passions a plus) for dancing, for romancing and for keeps. Photo appreciated. 3034 ✉ ☎

Caring MD/PhD—Inspired, attractive man, athletic, 5'10", funny, 43. Seeks intelligent, warm woman under 36 for magic. Phone/photo makes it work. 3088 ✉

Male Attorney—Aesthetic interests, 57, seeks thin, pretty woman, 40s. 2961 ✉

Wonderful Woman Wanted—Good-looking, easygoing and successful Jewish executive, 48, with great sense of humor, seeks stylish, independent woman for casual dinners, cozy nights at home and cuddling. Photo/note. 2939 ✉

Upstate Doc—Jewish surgeon in far suburb (Syracuse), 39, 5'9", short brown hair, long on joie de vivre. Seeks trim, professional Jewish woman, under 35. Photo requested. 2959 ✉

Almost Perfect...—5'5", 47, attractive and Jewish. My life is wonderful - missing only one ingredient: you? I'm a loving mom, loyal friend and successful VP for international corporation. Note/photo. 3082 ✉

Just Back From Europe—And I'd love to show you my photos. Intelligent, kind, funny, warm, generous corporate trainer, 49, who loves laughing, learning, travel, music, movies and cooking, seeks terrific woman for friendship, love and more. Note/photo, please. 3020 ✉

Tall, Very Good-Looking Professional—Male, 6'3", 38, athletic, in great shape, into holistic health. Goal-oriented, adventurous, loves the country, also the culture of the city. In search of female who is dynamic, athletic, intelligent, very attractive, eclectic, with a modicum of the untamed. Photo/note/number. 2948 ✉

Distinguished Jewish Woman—Of means ...seeks Jewish mate over 55. 3110 ✉☎

Life Is Good—But together with that very special someone, life can be wonderful! This very handsome, sharp, stable, successful, very fit, loving Christian gentleman, 40, 6', wishes to meet a truly beautiful (inside and out), smart, classy, sensible woman for love, marriage, family and our very own happily ever after. Letter/phone/photo, please. 3041 ✉

Playful, Leggy, Pretty Lady—Fun, sensual, warmhearted, vivacious, sultry, single Jewish female, 5'6", 125. Seeking dynamic, kind, romantic, fit, articulate, single/divorced male, 38-50. Visiting NYC/moving back. 3023 ✉☎

Boca Bound—Classy, pretty, slim blond, Florida career gal, seeks 55-65, happy mensch who enjoys life. 3010 ✉

Gay White Male—32, handsome, masculine, romantic MD. Take a chance, if you exist. Photo. 2945 ✉

Striking, Slim Brunette—5'8", dancer turned book editor, descendant of kings and cowboys, 33, seeks educated, successful man under 40, of Christian background, with warmth, humor and height. Note/photo. 3075 ✉

Sultry, Sassy And Sweet—A very pretty Jewish brunette, 40s, 5'6", who enjoys tennis, golf, movies, music, humor, etc, awaits your response. You are an intelligent, attractive, kind, successful, monogamous man. 3115 ✉

Nice Guy With A Dash Of The Devil—Tall, dark hair, Wasp, mid Fairfield County, successful, spiritual, musical, very well-educated, 50, seeks attractive, slender (size 8?), intelligent woman. Note/recent photo required for reply. 3065 ✉

Slender Blond Wasp Beauty—36, 5'9", former preppie, now educated business professional, outgoing, kind, free-thinker, outdoors and animal lover, seeks smart, fit, fun fellow for... 3095 ✉

Brains And Beauty, Heart And Soul—Blond hair, green eyes, lithe, lovely, athletic, ambitious, successful, 36, MD/poet, spiritually, emotionally mature and secure - seek man for the ultimate adventure: marriage. I waste no words, enjoy my work, intelligence, money, all life's pleasures - but need a partner! Be successful, sincere, kind, desiring marriage, kids. Tango a plus. Photo/note. 3050 ✉

For Rent With Option To Buy—Sincere, fun-loving male, 33, 5'7", into skiing, beach...seeks "nice" female. 3084 ✉☎

Woman Of Style And Substance—Seeks man of same. Beautiful, creative, smart, 34, Catholic, slim, long-legged, Ivy-educated fashion entrepreneur with grace and wit - desires an attractive, fit, sincere, imaginative man who knows what he wants, to return my banter, steal my heart, share my life. Note/photo/phone. 2956 ✉

Knight Seeking His Damsel—Good-looking Jewish MD, 36, 5'7", sensitive, kind, in good shape, with diverse interests from jazz to scuba, seeking an attractive, warm, caring woman with eclectic tastes, who is looking for happily ever after. Note/photo. 3070 ✉

Pretty, Independent, Spirited—Athletic and cultured woman seeks a like man, 55-65, with time to travel, have fun, and who is ready to love again. 3114 ✉☎

Gorgeous Jewish MD—Fit, sexy, warm, athletic male, 31, seeks pretty, slim, fit Jewish lady to pamper. Photo. 3090 ✉☎

You've Just Won The Lotto!—Here's the payoff: an attractive, vivacious, fit woman, looking for an attractive, single Jewish male, 40-49, who has ambition, a sense of humor, and is looking for a long-lasting relationship. Photo/note, please. 3098 ✉

Pretty White Female—32, shapely, sharp, caring, seeking warm, fun, professional, single white male, 32-45. Photo exchange. POB 832, Bedminster, NJ 07921

NJ/NYC Woman, Young 58—Classy, petite, Nordic-looking securities broker with capacity to love, wants serious relationship - to enjoy the rest of life together with classy, slim, youthful, loving man, 58-62. Enjoys opera, dancing, exploring NYC, gym, biking, travel, beginning golf; into healthy living. 3018 ✉☎

Good-Looking, Exciting, Witty—Traditional (nonOrthodox) Jewish entrepreneur (48) - loves music, dancing, nature, sunsets, museums, theater and travel... and believes he can see a woman's soul through her eyes. Seeks bright, warm, sensuous, exuberant Jewish woman, 38-48, nonsmoker, with sense of humor, who's capable of nurturing and being nurtured. Note/photo. 3111 ✉

You Can Have It All—Attractive and sexy, single white female, 38, not seeking meal ticket and neither are you. Looking for intelligent conversations, fun times and romance with a mentally and physically fit, 35-45, single white male who is down-to-earth with eclectic interests. 3046 ✉☎

Constantly Confused For Liza Minelli—36, slim, sexy, appealing, humorous, Jewish, brainy professional - confident yet understated and genuine. Seeks handsome, well-read, amusing, sensitive, successful best friend and lover, comfortable in black tie or jeans, for enjoying NYC, lively banter, the change of seasons, politics, sports, love and marriage. Note/photo. 3008 ✉

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I Love My Cat—But it's not enough. Really nice, caring male attorney (yes, it's possible), 48, 6'2", smoker, smart, with wide interests and a slightly warped sense of humor, needs pretty, kind and gentle woman for mutual adoration, marriage and children. Note/photo. 3063 ✉

Jewish Lawyer—With checkered past and bright future, late 40s, good build, good heart, seeks (212) woman, over 40, for serious relationship. I like The Nation, old movies, and Rodgers and Hart sung by Ella. Photo, please. 2947 ✉

Call Me Greedy—But this 27-year-old, fit, fun attorney, musician, skier and more, wants a woman with a beautiful mind, spirit and body, to share today and tomorrow with. Nonsmoker. Photo/phone. 2815 ✉

Like Emma:—Sunny, sanguine, strong-minded, playful, verbally deft. Like Jane: elegant brunette beauty, serious, accomplished, cultured. Like Mrs. Weston: sympathetic, devoted. Be a Jewish Knightley: a fit 37-49, prosperous, educated, honorable, unaffected, discerning, forthright and ready. 2940 ✉

Plan Ahead For Winter—Join a warm, bright, creative Jewish woman, 38, interested in the arts, politics, my job and friends, to make those cold days better! You're 35-45, Jewish, with a quick wit and mind, enjoy your friends and work but know something's missing. 3108 ✉☎

Attractive, Smart, Trim Lady Lawyer—With sense of humor and sense of self, seeks male counterpart, 50s, to share warmth, wisdom and wit. Photo. 3055 ✉

Vivacious Raven-Haired Beauty—Single white female, 33, Ivy grad, at home under the stars or in front of a fireplace...hiking the Tetons or at Shakespeare in the Park...seeks single white male, 28-38, who enjoys the same. Enticing note and photo a must! 3091 ✉

Creative Romantic—Ready for the best relationship of my life with unmarried woman ready for intimacy and a lot of mutual caring, giving, kindness. Psychologist, 36, runner, exercise lover, single white male. Photo please. 2894 ✉

Good Day Mr. Phelps—A wonderful Jewish woman, 37, is frustrated in trying to meet a real man - handsome, secure, honest, fun, caring, respectful. Your mission, should you accept it, is to see if such a man exists and, if found, have him convince her with a note and photo, before she self-destructs. Good luck Jim. 3100 ✉

Bright, Successful Man—36, Jewish (not religious), never-married, sincere, funny, unpretentious, likes non-Hollywood movies, theater, fine dining, traveling to Europe. Seeks affectionate woman with intelligence and humor, for commitment. 3093 ✉

Beauty, Brains And Heart—Sexy, warm, elegant blond entertainment attorney, Ivy League, with sparkling eyes and radiant smile, traditional values, fun-loving - seeks romantic, funny and successful Jewish prince, 35-45, to pamper and love. 2963 ✉

My Time, My Love—Handsome professional, Jewish, 31, male, seeks woman - marriage-minded. POB 197, NYC 10156

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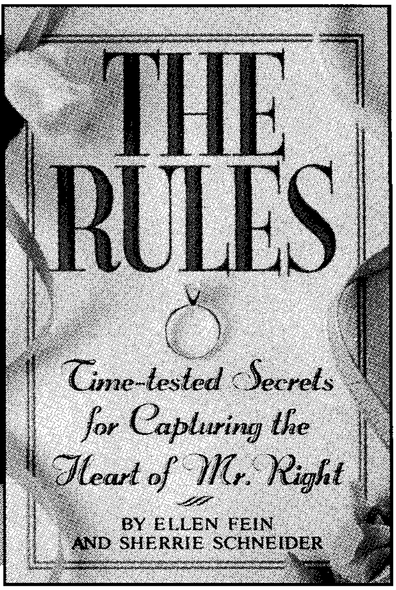
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Extremely Handsome—Fit, tall, self-employed - enjoys racquetball, tennis, golf. Seeks slim (fit), 28-38 female for fun, romance and possible long-term relationship. Photo/note a must. 3094 ✉

Able, Athletic, Attractive, Adventurous—Curious, caring and a bit crazy, 44, blond, blue-eyed male seeks female for fun. 3038 ✉

Exciting, Handsome LI VP—Who is strong yet tender with boyish charm, seeks very intelligent, educated, witty, pretty and trim, single white female, 39-49. Laughter, romance, adventure are what these two needles in a haystack must have. We won't settle. Photo a must. 3009 ✉ ☎

Gay Male—37, handsome, funny and caring. Enjoys cooking, painting, reading, working out and taking long walks around the city. Looking for someone who is sensible, grounded and wants to get up early on Saturday mornings to go to the farmers' market. Please include photo. 3081 ✉

Unquestionably Slim, Sexy, British—Jewish journalist - has it all except the madly attractive, accomplished, kind and amusing, 30-40-year-old, Jewish professional man, to complete the picture. Photo, please. 3054 ✉ ☎

Adventurous—Attractive, passionate, outdoorsy female, 37, fun-loving, warm, spiritual, successful. Seeks intelligent, athletic, down-to-earth, ambitious guy to share friendship and much more. Nonsmoker. Phone/photo/note. 2843 ✉ ☎

NYC, Wantonly Inquisitive—Emotionally untamed, irrepressibly physical woman of grace and wisdom - slender, shapely, with intense blue eyes - seeks imaginatively interactive adventurer, 37-47, who is honest about who he is, culturally sophisticated, can build a campfire, and laughs when we lose our passports in Xanadu...to rummage through life together. 2914 ✉

Don't Give Up—This passionate, tall, handsome, successful and generous NYC white professional (30s, 6'2", slim, athletic), seeks his one true love in a very slim, chic, well-bred, graceful and successful NYC woman, 22-32. Only recent photo/phone gets reply. 3109 ✉ ☎

October Means New Beginnings—For me. I love the colors and fall sunlight. 51-year-old, attractive, divorced mom of teen daughters - enjoys art galleries, plays, hiking, swimming, taking photos. Ex-peace corps volunteer, still idealistic, social worker. Would like something special with man of similar interests and age. Note/phone. 3053 ✉

Intelligent, Funny Blond—Jewish female, 33, unique, seeks Jewish male, 33-40, definitely unique, nonsmoker. Photo/note/phone. 3097 ✉ ☎

Sophisticated Runner—Christian male, 5'8" - slim, cute, brainy runner, cyclist, tennis player, skier, book/arts lover and father, seeks very athletic, very fit, smart female, 38-45. Letter/photo. 3052 ✉

Good-Looking—NYC, white Hispanic man, 31, seeks classy, older, attractive white woman, 41-60, with a sense of humor, for a fun and long relationship. 3029 ✉

Tall, Dark, Handsome Attorney—With GQ looks, 48, 6'2", 185 lbs, divorced, no children, Ivy, animal lover, seeks tall, slim, attractive professional female, early 30s-early 40s, with no dependents, for serious relationship. Note/phone and recent photo a must for reply. 3004 ✉

Good-Looking, Successful Businessman—50, from Great Neck, seeks pretty, slim, intelligent woman, 30s or 40s, for laughter, fun and possible long-term relationship. Note/photo please. 3030 ✉

Salt-And-Pepper Hair—Jewish businessman, 40, 6'1", good-looking and very athletic, considered somewhat cerebral and quite romantic, loves country drives, skiing, cooking and sharing the Sunday Times - seeking one “avec une joie de vivre”, elegant yet down-to-earth. Let's both be pleasantly surprised. (914)/(516) okay. Au revoir. Photo. 3027 ✉

Attractive MD, European Born—Loves art, travel, healthy living. Seeking secure, intelligent man, 64-70, for friendship and possible relationship. 3016 ✉

Italian Professional—Handsome, witty, muscular, 41, 5'9", 185 lb attorney, seeks slender, sexy, fitness-minded professional woman, 26-34, who enjoys sports, exercise, movies and laughter. No children, please. Full photo a must. 3049 ✉ ☎

Remember Last Year's Snow?—How about shoveling sunshine in AZ?! Successful, sleepless and Jewish entrepreneur in Scottsdale would like to cross paths with petite/thin, cute woman, 40s, for a long-term relationship. If you're interested in a fine life style (including world travel), please respond with a photo to board my ship. 3031 ✉

Very Pretty, Blue-Eyed—Intelligent, elegant artist, seeks handsome, huggable, playful man with soul. 40-55. Photo/note. 3044 ✉

Handsome, 50—Sensitive and caring man seeks down-to-earth, slim, attractive 40ish female to share the best times to come. Note and photo. 3022 ✉

Have You Read Me?—Pretty, savvy writer, arts buff, traveler, musical, Jewish, seeks cultured, handsome mensch, 45-59, who prefers Bach to rock. 3025 ✉

Attractive, Single—White Jewish female, attorney - looking for Mr. Right. He is attractive, tall, intelligent, well-rounded and financially stable, between the ages of 30-35. I enjoy the theater, animals, the beach, books, and just about all life has to offer. Reply with photo. 3102 ✉ ☎

Ooh, La La—Attractive, French-Jewish woman seeks Prince Charmant, 45-55, fit, intelligent, great sense of humor, traditional Jewish values. I'm 5'2", 46, slim, smart, classy. Enjoy exercising, books, travel, arts. Photo. 2964 ✉

A Little Shy—But worth taking the time to get to know. Single white male, 35, seeks nonsmoking, single white female who wants serious relationship with truly nice guy. Note/photo. 3047 ✉

Professional Background—Low-key, 60ish, Jewish, seeks Jersey/(914) lady, very fit/strong. Tall a plus. 3021 ✉ ☎

Mr. Right—Handsome, evolved, successful mensch. Witty, giving, cultured, keen, fit, 38. Seeks soulful, brainy beauty to share life's passions. Pix. 3060 ✉

Former Ford Model—Psychotherapist, beautiful, thin, Jewish, 53, seeks successful male best friend and lover, 55-65. 3083 ✉☎

Latina Beauty Sought—By successful Jewish professional, JFK Jr. type, 38, 6'2", sweet, kind, caring, affectionate, with a heart of gold. 2955 ✉

All In One—Vibrant professional female, 41, attractive, slim, sexy, along with honest, sincere, romantic, cuddly and witty - into photography, fitness and gourmet cooking. Seeks male counterpart. Photo a must. 3072 ✉ ☎

Second Half Begins—Giant Jewish quarterback, wearing 40-year-old uniform, wishes to complete a long-term drive with a Jewish female receiver. Let's cross the goal line without stepping out of bounds. 3071 ✉

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Wanna Be Mad About You!!!—Me: Jewish female, 31, 5'6", dark hair, blue eyes, down-to-earth, warm and fun. You: Jewish male, 29-39, tall, fun, honest and caring. If you're looking for that special girl to join you at the Knick/Ranger games and more, then...hey, you never know. Note/photo. 3042 ✉

Greek Man—Financially independent, 51 years old, 5'9" tall, 160 lbs, blond hair, living in Greece, never married before, enjoys music, dancing, walks, swimming, natural environments. Drugs and drink-free. Seeks honest lady, 21-31 years old, 5'8" or taller, for marriage/family. Love to see your photo. 3024 ✉

Are You A Man Of Substance?—I am slim, beautiful, warm, independent, high-energy. You should be 55 plus, Jewish, confident, cultured, emotional and definitely fun. Note/phone/photo a must. 3037 ✉

Gay Entrepreneur—Good-looking, trim, youthful and healthy 50. Very successful, charming. Seeks clean-cut, masculine, fit and healthy gay white man who enjoys music, theater, travel, socializing with friends and romantic quiet times. Smile and sense of humor important. Photo a plus. 3096 ✉

Handsome Professional—Seeks female counterpart, 48-52. Like him, she is bright, educated, attractive, warm, sensitive, caring, romantic and fit, prepared to share intimacies on an emotional and spiritual level. Together, we can grow to be best friends in a loving, mutually enhancing, committed relationship. Nonsmoker. Photo/note. 2965 ✉

Single Jewish Male—41, business owner, no dependents, seeks kind, fun, romantic, full-figured Jewish female, 25-41, to fall in love with. 3014 ✉ ☎

There's Room In This Closet—For one more. Good-looking, in-shape, healthy, masculine Jewish professional, 44, seeks same/younger. In other words, a guy who means what he says. Note/photo. 2958 ✉

Gay Lady Doctor, 45—Very pretty, feminine extrovert with eclectic tastes, seeking an equally attractive, physically fit femme who is genuinely happy in life. Please be financially secure, independent, down-to-earth, thoughtful, active, outgoing. 3043 ✉

Beautiful Female Wanted—By very sincere, handsome, well-built, sensitive, sensual, professional, divorced white male, for friendship and monogamous relationship. Photo/note. 3003 ✉

Pretty, Creative—Intellectually curious female, 46, 5'7", professionally established. Enjoys music, reading, working out, friends, food and walks in Soho. Seeks attractive, intelligent, funny, affectionate, playful male, 38-50. Photo a plus. 2942 ✉ ☎

Gay White Male—165, 5'11". Don't be fooled by my first-impression shyness or my having a granddaughter. This 52-year-old with fit body and mind, high-energy and born-to-be-alive person has high-octane blood surging through his veins. At this point in my life, I am looking for a special person, 35-50, that might lead to sharing the best that life has to offer through a meaningful relationship or just a good friendship. Either way, we can't lose. Note/photo/phone. 3061 ✉

Pretty, Energetic Health Writer—Would love to meet an attractive, stable 40ish man with a young heart, an old soul, stories to tell and time to listen. 3104 ✉

40-Year-Old, Single Jewish MD—5'10", athletic, handsome, loves theater, music, outdoor activities. Seeks Jewish female, 28-33, attractive, slim, down-to-earth, warm heart. Photo. 3080 ✉

Attractive PhD, Wall Street Woman—Tall, slender, athletic, 5'6", 32, Chinese. Enjoys classical music, travel, tennis, hiking... Are you that successful, witty, sporty nonsmoking man (30s, 5'10" plus), seeking sincere relationship? 3101 ✉

Welcome To My Dollhouse—Gay white male, 35, 6'2", brown/blue, handsome, funny, fit, well-balanced. Prefer dinner and a movie to drugs and dancing. I can cook, too. You are someone with similar values and ideas - open and willing to consider long-term relationship. Photo/phone. 3076 ✉ ☎

Gay Male, 38—6', 180 lbs, athletic, romantic, professional, varied interests including tennis, sailing, skiing and going to the theater, would like to meet my best friend and partner, early 30s. 3086 ✉

Beautiful, Lovely Female—Seeks gentleman, 50 plus, financially secure, for serious relationship, possibly marriage. 2946 ✉

Blue-Eyed Architect—Bright, classy, cultured, successful, with great looks. Seeks same qualities in a NYC man, 36-47. If the theater, books, laughter, passion and downtown living ring your chimes, send note and photo. 3105 ✉

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Love, Laugh, Enjoy Life—Interested? Creative, attractive, upbeat female, 40, seeks attractive, caring male, 38-48, with sense of humor. Phone/photo. 3028 ✉ ☎

Ravishing Man—For you. Very blue-eyed, slim, fit professional, 40s, seeks object of desire. Be 30s, slim and adorable, inside and out. Photo/phone. 3068 ✉ ☎

Affluent Male—Educated, good-looking, sociable, fit, trim, healthy, 57, Caucasian, 5'11", many interests - seeking 40ish, very attractive CT female counterpart. Recent photo. POB 1051, Palm Beach, FL 33480

5'6", Blond, Buxom—And at times brilliant. I love beaches, mountains, books, Broadway and squash. Seek same in 30-plus male, for keeps. Photo. 2954 ✉ ☎

Attractive Jewish Female—45, enjoys reading, travel, long walks, politics, ethnic foods - generally upbeat and gregarious yet serious and sensitive - seeks nonsmoking male counterpart. 3015 ✉

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Charming, Pretty Attorney—With great smile, seeks mensch, 38 plus, for love, laughter and happily ever after. 3039 ✉ ☎

Beautiful Designer—Chinese, 31, 5'7", 118, attractive, stylish, creative, Masters degree, financially secure, seeks nonsmoking white or Asian man, 30s, 5'8" plus, sincere, intelligent, for romance and possibly marriage. Recent photo/letter. 3122 ✉

Attractive, Vivacious, Cultured—Slim and aware professional, born and educated in Moscow, young 50, Jewish, is looking for you: warm, kind Jewish gentleman for friendship and maybe a lifetime. 2944 ✉

Black Professional Female—53, seeks male for romance/companionship. 3116 ✉ ☎

Proven Track Record—Single, white Jewish female, college graduate, professional dental hygienist, working and living in the city six years, seeks sophisticated and sincere man, nonsmoker, for relationship. Please be 35-45. Note/phone/photo. Only serious replies, please. 2960 ✉

MD, Surgeon Specialist—37, Jewish male, private practice, 5'11", dynamic, energetic, upbeat, handsome, athletic (tennis, golf), arts enthusiast with warmest heart, charismatic smile, who is seeking a thin, attractive, wonderful woman, 20s-early 30s, to share life. 3113 ✉

Attractive, Occasionally Elegant—Warm, successful, divorced white female, young mid 50s, seeks comparable gentleman to share her enjoyment of music, theater and the City energy, outdoor leisure activities in southern CT, travel, and life in general. 3012 ✉

Not-So-Cowardly Lion—51, seeks young lioness with or without cubs, to share life with pride and heart. No photo, no response. POB 610, B'klyn, NY 11209

Let's Do Jazz Or Ballet—Tall, cute, witty gentleman, 44, intuitive, fit, bearded, Jewish, seeks beautiful, elegant yet earthy, upscale, bright, stable, athletic, very fit woman. Photo. 30-45. 3064 ✉ ☎

Golden Lady—Furiously funny, fit female, in search of tall, bright, professional, attractive, 40-50-year-old guy with a sense of humor and great taste. If you are craving a blond, brainy beauty, fall into my huge green eyes, and let's chat. Photo/note. 3019 ✉ ☎

MARY ANN MADDEN #864

NEW YORK MAGAZINE COMPETITION

"In Rome we saw the Sixteenth Chapel."
"Yes, the cardinal looked terrible—he looked like the raft of God."
"The homeless are leaving the city and moving to Florida in groves."
"I need to know by tomorrow, so get back to me ASPCA."

Above, modern malapropisms. One *original* sample, please.

Results of Competition 861, in which you were asked for the TV listing of a spin-off program.

Report: Many good ideas here. Or indistinguishable-from-what-is-on-now ideas. Singles, singles, singles in virtually any location, location, location. Cops and Docs. Lawyers and barely civil servants. Variety and drama. Life's, y'know, gaudy tapestry. And not a moment too soon.

First prizes of two-year subscriptions to *New York* to:

RUE DE SESAME—Hosts du jour, Ygrec and Zed, receive a surprise visit from Jerry Lewis and Mickey Rourke. Savion Glover taps out the number dix-huit.
Barbara M. Anuzis, Huntington, N.Y.

THIS MISSION IS IMPOSSIBLE—Nathan Lane as Brother August, who is always butting tonsures with the abbot, played by the late McLean Stevenson.
Arnie Danoff, West Palm Beach, Fla.

Runner-up prizes of one-year subscriptions to *New York* to:

THE TUNEFUL NEWSHOUR WITH TOM AND JIM LEHRER—(Sundays) Another program of ditties about the important events of the week.
Dolly Hecht, N.Y.C.

PRECINCT LOISAIDA—Magda (Sylvia Miles) helps Det. Hernandez (Keith Hernandez) solve a santeria mystery. Sally Struthers as Lourdes.
John Faxon, San Antonio, Tex.

And Honorable Mention to:

THIRD CANAL FROM PIAZZA SAN MARCO—Space aliens adapt to life in quattrocento Venice.
Pericles Crystal, Scarsdale, N.Y.

HOT TO TROUT—George Wendt is "Hook" Muskie, dim but genial host of TV's "Gone Fishin'." Today: Dee Dee the Travel-Time Lady spills bait in Hook's waders.
David English, West Somerville, Mass.

STACKS!—Despite budget cuts, avenging librarians valiantly crusade against loud chatting.
Dave Zarrow, Herndon, Va.

MATTHEW MILLER, PHARMACIST—In the premiere, Matt refuses to give Mrs. Price an unauthorized refill for prescription cough medicine. Mrs. Price: Mary Louise Wilson.
Barbara Hoxworth, N.Y.C.

NICK FRIEND, LICENSED TEACHER—Klutzy Mitch Mullany teaches shop at Gerald R. Ford Middle School.
Marjorie Wolfe, Syosset, N.Y.

LET'S MARRY OFF MOM—Lex and Card (Danny Bonaduce, Ron Palillo) set up their widowed mother (Sally Struthers) on a blind date. Mr. Draper: Gordon Jump.
Alicia Ann Chomo, Wilmington, Del.

THE SODOM & GOMORRAH—Shenanigans in a bizarre country inn during wartime in England. Rula Lenska and Dudley Moore star.
Harry Paulpuck, Oakland, Pa.

ONEHUNDREDTHIRTYSOMETHING—Share the angst and marital ups and downs of Bob Dole (73) and Jack Kemp (61).
Bruce Elting, N.Y.C.
sp. ment.: Raymond E. Benenson, Niskayuna, N.Y.

LS/MFT—All-news cable channel co-founded by American Tobacco and Bill Gates.
Barry Mitchell, Howard Beach, N.Y.

DARK WHIRLWINDS—Todd (Kyle McLachlan) finds evidence that tornadoes are caused by aliens. Agent O'Mara: Valerie Bertinelli.
Alvin Easter, Minneapolis, Minn.

HOPE SPRINGS ETERNAL—Eternal Fogarty (Dennis Weaver) gets in scrape after scrape, inevitably landing in jail, but Hope Willingly (Renée Taylor) is always there to post bond.
Charles Librizze, Portsmouth, N.H.

CINEMA TO GO—Michael Medved and Rex Reed show how they would spruce up the classics. Tonight: *Rear Window.*
Michael Morin, N.Y.C.

AN ILL WIND—Celebrities visit the sites of natural disasters. Tonight: Salman Rushdie at a meteor crater in Arizona.
John Falxa, N.Y.C.

BIRDY—(Children.) Lovable chartreuse pterodactyl sings and dances. Martha: Ruth Buzzi.
Gene Schinto, Shelburne, Vermont

INNER CITY E.R.—Patients interact while waiting several hours to see a doctor.
Anthony Gray, Closter, N.J.

THE CARREY/LEWIS SHOW—Ventriloquist Jerry Lewis and his little friend Jim Carrey entertain kids on PBS.
Mark Wolfson, Spring Valley, N.Y.

ALMOST-SOLVED MYSTERIES—Tonight, Manfredi misses the five o'clock train and the perp gets away.
Teresa Heines, Niskayuna, N.Y.

ZELDA'S ZOO—Zelda, afraid of animals, inherits a menagerie from grandfather. Zelda: Zsa Zsa Gabor. Hap the Trainer: Tony Danza.
Sally Levine, Chicago, Ill.

SUPEROO—A kangaroo has magical powers in her pocket. Animated. Voice of Platypus: Paul Hogan.
Oscar Tucker, Wilkinsburg, Pa.

¡HEOPARDY! QUIZ—Questions must be given in Spanish.
Running Bear Conti, Summit, N.J.

TALK TV—Curtis Sliwa and Bob Grant. Guests: Ed Koch, Shelley Winters.
John Zervoulakas, Greenwich, Ct.

IT'S JOI WITH AN *I*—Newly arrived teacher and her Scarsdale French class. Erin Gray, James Farentino.
Barbara Curtis, Scarsdale, N.Y.

THE WALLS HAVE EARS—Ben and Allison Wall (Stephen Collins, Blythe Danner) move to Iowa.
Bruce Karp, Hackensack, N.J.

PINK SLIP!—Manufacturer produces downsized lingerie.
Gary Kraidman, East Brunswick, N..J.

THE COOK—Cultures clash when a good ole country boy is hired as chef to a sophisticated New York City household. Willie Nelson, Lauren Bacall.
Elaine Stallworth, Willow Grove, Pa.

BET AND BREAKFAST—Runyonesque cronies open a lodge in Saratoga. Gabe Kaplan, Hal Linden.
Greg Ryan, N.Y.C.

ROSWELL, R.F.D.—Extraterrestrials arrive to search for a missing loved one.
Allyn Freeman, N.Y.C.

WHOSE SOCK IS THIS ANYWAY?—Residents of a New York apartment building and their zany adventures as they meet in the elevator, in the laundry room, and at the mailboxes.
Matthew Grob, N.Y.C.

N.Y.P.O.—From the creators of *N.Y.P.D. Blue.* Follow the lives and loves of the men and women of the Lenox Hill post office.
Tracy Vagell, West Willington, Conn.

HOLLYWOOD OUT-TAKES—Delivery high jinks from famous and not-so-famous eateries.
Douglas Monaghan, Floral Park, N.Y.

NEW FACES—The lives and loves of six young plastic surgeons. With Joan Rivers as "Doctor Mom."
C. Olds, Freeport, Me

THE NAIL FILES—The adventures of occult crime-solving Los Angeles manicurists. Florence Joyner, Dolly Parton, and Jackie Joyner-Kersee.
Coeli Carr, N.Y.C.

OZZY AND HARRIED ED—Cleaned out after a bat-biting-related lawsuit, ex-rocker Ozzy Osbourne is forced to move in with his attorney (Ed Begley Jr.)
Shane Perez, N.Y.C.

TANTE BESSIE & THE NUN—Tonight, corned beef and cabbage with corned beef on rye.
Murray J. Aronson, Long Beach, Miss.

HART TO HART BYPASS—Jonathan ends up in the hospital after another five-star meal. Jonathan's grandchildren: the Olsen twins.
Larry Laiken, N.Y.C.

WHEEL OF LAUGHTER—Stand-up comedians compete for their own network sitcom. Host: Alan Thicke.
Louis B. Raffel, Northbrook, Ill.

OH, MINDY!—Mindy Cohn (*The Facts of Life*) stars as Mindy Cohen, a neurotic New Yorker contending with weird friends, a detestable boss, and city living. Tonight: The Blind Date at the Coffee Bar.
Sheri Recoon, East Amherst, N.Y.

NATIONAL DEBT—Boomers and Gen-Xers battle it out. Grand prize: Social Security.
Joseph Lannon, San Jose, Calif.

IT TAKES A LEPER COLONY—Variety talk show. Scheduled guests: The Grateful Dead, Dick Morris, Sally Field.
Al Ellenberg, N.Y.C.

HOW ANNOYING IS THAT?—Rosie O'Donnell can't stop singing as celebrities guess lyrics.
Jennifer Reynolds, Houston, Tex.
sp. ment.: Don Wigal, N.Y.C.

SAGAMI SEA WATCH—Japanese lifeguards rescue Crystal Generation swimmers from ninja surfers. Osamu Ugajin: Pat Morita.
Bob Kopak, Poughkeepsie, N.Y.

AMERICA'S MOST WANTED RECIDIVISTS—Help capture America's most wanted criminals—again.
Elaine Anderson, N.Y.C.

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Competition Rules: POSTCARDS, PLEASE, TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 864, *New York* Magazine, 444 Madison Ave., New York, N.Y. 10022-6999, or e-mailed to 76711.2310@compuserve.com. It must be received by October 25. Editor's decisions are final, and all entries become property of *New York.* Results and winners' names will appear in the November 25 issue.

Goods *continued from page 49*

chases are as-is. Not only must you check that no knobs are missing, you should be aware that something described as "Arts & Crafts style" could have been built last year, or something innocently mislabeled a "watercolor" may be merely a print.

Often the bidding will settle into a run-off between you and someone else, so just set your limit and stick to it. A good rule of thumb is not to exceed what you'd be willing to pay in a store, remembering that with the auctioneer's standard 10 percent premium, a $500 bid, say, is actually $550. Auctioneer George Cole of Red Hook, New York, suggests that you ask staff members beforehand what they expect a particular item to sell for. And simply because someone is outbidding you doesn't mean he knows the object's market value: Your rival might have a personal stake (or a trust fund). If you stop bidding and then lose by $100, you may kick yourself, but perhaps not as hard as if you end up paying more than you would on Atlantic Avenue.

Some of the best deals come on oversize pieces, since even a dealer may not want to haul them away or devote floor space to them; or on items currently less fashionable, like dark, heavy dressers. Our biggest successes have been at charity auctions, which rely on donated goods and don't usually draw the same crowd as more polished affairs—sometimes the bids are so low, the donors actually start bidding to buy their things back. Good deals can be had as an auction winds down, when people have either spent their limits, filled their cars, or simply wearied of the hunt and left. And the farther from the city you go, the more it seems like you're getting a very favorable exchange rate on a foreign currency: Half our apartment's furniture came from Maine.

Still, auctions aren't for everyone; otherwise, there'd be no dealers. Waiting for that one highboy to be brought up may take as long as combing the better shops of an entire county. We've had better luck tripping across an auction than planning an entire outing around one. Last winter, we trekked to George Cole's in Red Hook only to find the entire first hour taken up with coin collections, the rest of the time devoted to Levitz-ish furniture.

Yet at that same sale, a beautiful turn-of-the-century oak pump organ was rolled out, and nobody made a bid. Finally, Cole persuaded someone to take it for $10. One person also got 50 vintage women's hats for $85; another paid $850 for five carved Bil Baird marionette heads, which we were happy just to have glimpsed between owners. Oh, and did I mention that we also are now the proud new owners of a pair of gargantuan iron brackets, which my wife promises she has "an idea for"? Maybe in a few decades, someone'll dig them up and sell them at our own estate sale. ■

Solutions to last week's puzzles

B	E	A	M	E	N	D	S	■	W	I	T	H	I	T
R	■	N	■	L	■	R	■	■	■	R	■	A	■	E
I	R	E	N	I	C	A	L	■	C	O	O	L	E	R
E	■	M	■	T	■	U	■	P	■	N	■	F	■	M
F	L	O	W	E	R	G	I	R	L	S	■	■	■	■
C	■	M	■	■	■	H	■	E	■	I	■	F	■	R
A	R	E	N	A	■	T	E	S	T	D	R	I	V	E
S	■	T	■	T	■	H	■	E	■	E	■	L	■	P
E	A	R	T	H	B	O	R	N	■	S	O	L	A	R
S	■	Y	■	E	■	R	■	T	■	■	■	I	■	E
■	■	■	■	I	N	S	T	A	L	M	E	N	T	S
F	■	S	■	S	■	E	■	T	■	A	■	T	■	E
U	P	P	I	T	Y	■	L	I	B	E	R	I	A	N
N	■	A	■	I	■	■	■	O	■	V	■	M	■	T
D	I	R	E	C	T	■	I	N	T	E	G	E	R	S

E	B	B	■	D	U	M	P	E	D	■	H	O	G	S	■	M	A	C	A	W
A	L	I	■	E	T	E	R	N	E	■	O	P	I	A	■	E	R	O	D	E
V	A	N	■	B	E	S	I	D	E	■	P	E	N	N	W	A	R	R	E	N
E	N	G	L	I	S	H	C	O	P	■	E	L	A	T	E	S	■	R	E	D
S	C	O	O	T	■	■	E	R	S	E	■	■	■	I	N	U	S	E	■	■
■	■	■	U	S	E	D	■	■	■	L	E	M	O	N	■	R	E	L	I	T
■	L	E	I	■	R	O	S	S	E	L	L	I	N	I	■	E	N	A	T	E
V	A	T	S	■	A	C	M	E	S	■	A	C	E	■	■	S	A	T	I	N
F	R	O	S	T	■	K	E	P	T	■	N	A	S	A	L	■	T	E	S	T
W	A	N	T	A	D	■	L	I	E	D	■	■	■	N	I	R	O	■	■	■
■	■	S	E	C	R	E	T	A	R	Y	M	C	N	A	M	A	R	A	■	■
■	■	■	V	O	I	D	■	■	■	E	I	R	E	■	A	S	K	F	O	R
L	A	M	E	■	P	O	E	T	S	■	S	E	W	S	■	P	E	A	R	Y
O	R	A	N	G	■	■	W	I	T	■	H	E	E	L	S	■	N	C	A	A
L	A	S	S	O	■	G	E	N	E	R	A	L	L	E	E	■	N	E	L	■
A	M	T	O	O	■	O	R	A	T	E	■	■	■	D	A	T	E	■	■	■
■	■	E	N	D	O	F	■	■	■	B	A	S	K	■	■	A	D	O	B	E
O	R	R	■	B	R	O	G	A	N	■	H	A	I	R	S	T	Y	L	E	S
L	E	F	T	Y	G	R	O	V	E	■	E	N	R	A	P	T	■	D	A	S
A	M	U	S	E	■	I	R	I	S	■	A	T	O	N	A	L	■	E	T	A
F	I	L	E	S	■	T	E	D	S	■	D	E	V	I	S	E	■	R	A	Y

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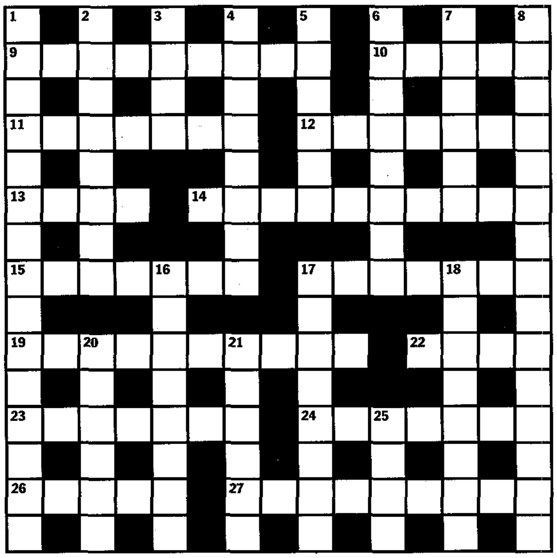
The 'Guardian' Crossword

ACROSS
- **9** Colliding with child on stage? (9)
- **10** Judge not easily discouraged it appears. (5)
- **11** One who cannot be trusted to touch gold. (7)
- **12** Tending to run wild and celebrate. (7)
- **13** Sly look back in the dance. (4)
- **14** Uncertain start for example upsetting its campaign-manager. (10)
- **15** The forebears of that lady in Waller. (7)
- **17** Does his bygone career bring back regret? . . .(7)
- **19** . . . and therefore agonising about love in former times? (10)
- **22** Goddess who leads a double existence. (4)
- **23** Publicity about camel-races. (7)
- **24** Pain-killer done any damage? (7)
- **26** Medical note. (5)
- **27** On which may be served meals to alien visitor? (6 3)



DOWN
- **1** Mercy Pecksniff as a nun. (6,2,7)
- **2** Fathers opposed to hire-charge it is obvious. (8)
- **3** Causes cats' internal music. (4)
- **4** Changes location to establish aircraft speeds. (8)
- **5** Grow old and upset business programme. (6)
- **6** Race-officials making leading performer rest perhaps. (8)
- **7** Having the edge in one Italian city. (6)
- **8** Promising outlook as statesman seeks for gold? (6 9)
- **16** A stage appearance with charm. (8)
- **17** Relates to saucy one in Spithead. (8)
- **18** Lamb for example (or Bacon). (8)
- **20** Retract empty declamation about the city. (6)
- **21** Comedian of the open country? (6)
- **25** One month's sign reversed. (4)

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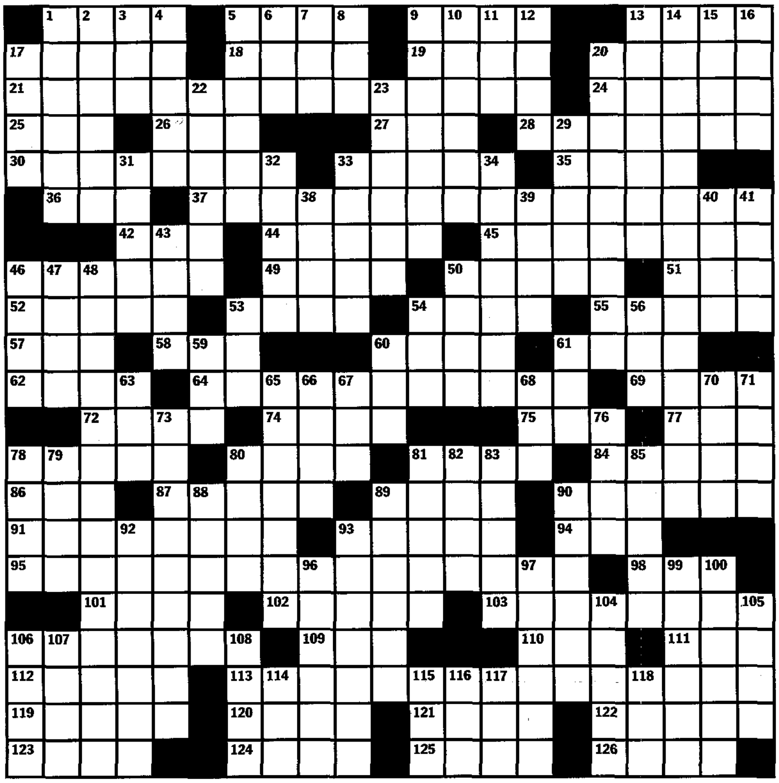
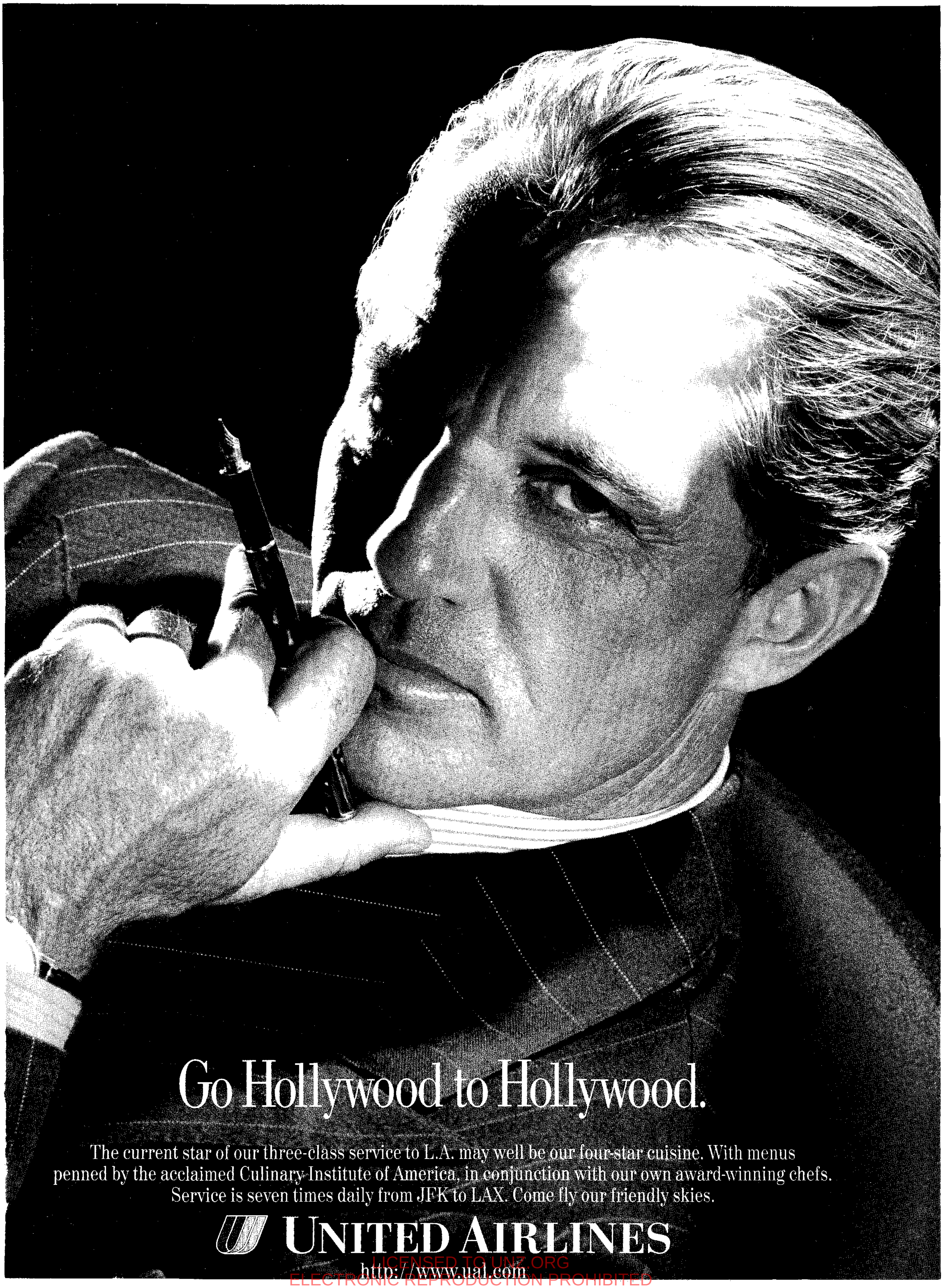
'Boxing With the Nobility': 'Cue' Crossword • By Maura B. Jacobson

ACROSS
- **1** Equal to the task
- **5** Peacock's pride
- **9** A ways away
- **13** Washer cycle
- **17** In a whirl
- **18** Altar area of a church
- **19** Gershwin's "The —— Love"
- **20** Computer scooter
- **21** On the canvas
- **24** Glee-club sections
- **25** Docs' gp.
- **26** "—— Believer" (Neil Diamond song)
- **27** Playrm.
- **28** Open it at the bank
- **30** Sauce for pasta
- **33** Actor Kaplan, et al.
- **35** Gangplank
- **36** Stitch
- **37** Go at it tooth and nail
- **42** Aly Khan's father
- **44** Sun-dried brick
- **45** Self-government
- **46** Viscount Horatio
- **49** In a lackadaisical way
- **50** A cinema Sal
- **51** Defunct Nasser merger: abbr.
- **52** Howling with laughter
- **53** Alack's companion
- **54** Chimed
- **55** Scandinavian
- **57** How to address a baronet
- **58** Couturier monogram
- **60** Coquettish artifice
- **61** No longer new
- **62** Time —— half
- **64** Boxing champion
- **69** Designer Gernreich
- **72** Big Band vocalist Anita
- **74** Poly's go-with
- **75** Partner of abet
- **77** Boxer —— Gavilan
- **78** "I Can Get —— You Wholesale"
- **80** Cast eyes on
- **81** Clobbered, Biblical style
- **84** "Good Night" girl
- **86** Same old routine
- **87** Julius Caesar's first name
- **89** Females
- **90** Belt sites
- **91** Olympics participants
- **93** Contaminate
- **94** Bedridden
- **95** Marquis of —— (boxing regulations)
- **98** Boxing coups, familiarly
- **101** Miles per hour, e.g.
- **102** Friars Club event
- **103** Basic components
- **106** Ancient Greek sculptor
- **109** Sweet roll
- **110** Tony-winner Hagen
- **111** Mauna ——
- **112** Talked endlessly
- **113** Boxing impresario
- **119** Bicker
- **120** Minute amount
- **121** Flu symptom
- **122** Heredity factors
- **123** Aerosol output
- **124** Flip, as a coin
- **125** Sorority gal
- **126** Cash-register compartment

DOWN
- **1** Perfume give-offs
- **2** Word of caution
- **3** Novelist Deighton
- **4** Puckish
- **5** "——Boom-De-Ré"
- **6** Quick to learn
- **7** Kabibble of radio days
- **8** Director Spike
- **9** Microscopic creatures
- **10** Sink fixture
- **11** Raggedy doll
- **12** Beatles' meter maid
- **13** Son of Bathsheba
- **14** Invitation to box
- **15** "The heat ——"
- **16** It's for the birds
- **17** Eden exile
- **20** Almond cookies
- **22** Certain Nebraskan
- **23** Sour-tempered
- **29** Where Minos ruled
- **31** "—— King in Babylon . . ."
- **32** Benefit
- **33** British prisons
- **34** Destined for the cleaners
- **38** Old Icelandic anthology
- **39** Respiratory organ
- **40** Between amo and amat
- **41** Orpheus's instrument
- **43** Like a stab wound
- **46** Org. at Canaveral
- **47** Ireland, poetically
- **48** Tolkien's best boxer?
- **50** Shopping complex
- **53** Boxing's Muhammed
- **54** Carioca's city
- **56** Opposite of neath
- **59** Porker's pad
- **60** For what reason
- **61** Mentalist Geller
- **63** Shakespearean fuss
- **65** —— leg (pants half)
- **66** "Gentlemen Prefer Blondes" author
- **67** Big buck
- **68** Wolf down
- **70** Power exerted
- **71** Mid-month, in old Rome
- **73** Evita, for one
- **76** Start phoning
- **78** Saddam Hussein's land
- **79** Ballerina's mini
- **80** Dear, in Dresden
- **81** T or polo
- **82** Restaurant reading
- **83** Fiber for mats
- **85** Great German poet
- **88** Not on land
- **89** Refuses
- **90** In the know about
- **92** Show to the exit
- **93** Shock effects
- **96** Automatons
- **97** Shook off pursuers
- **99** Tuned to the Internet
- **100** Mick's band, for short
- **104** Tropical fruit
- **105** Needs a face-lift
- **106** Nanny's push
- **107** Notorious Mata
- **108** Barbecue rod
- **114** Kanga's baby
- **115** Middle of a game name
- **116** Selfish kind of trip
- **117** Regret
- **118** Boxer Norton



Solutions to last week's puzzles appear on page 131.



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